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THE ETUDE.

PHILADELPHIA, PA., NOVEMBER, 1891.

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THEODORE PRESSER,

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PHILADELPHIA, PA.

Musical Items.

[All matter intended for this Department should be addressed to Mrs. HELEN D. TARTAN, Box 2920, New York City.]

HOME.

MISS EDNA THURSBY has been singing in Alaska and British Columbia.

ED. BAXTER PERRY began his season of piano lecture recitals September 22d.

SILAS G. PRATT's allegory of the "War in Song" was recently given in New York and Chicago.

MME. MINNIE HAWK will be prima donna of the Hess Opera Company, which will appear in New York in April.

DEL PUENTE made a great success of his appearance in Mascagni's "Rustic Chivalry" at the Philadelphia Grand Opera House.

MASCAGNI's "Cavalleria Rusticana" has been performed in Philadelphia, Chicago, Boston, and by two companies in New York.

MR. H. C. MACDONOUGH, organist, is giving his seventh series of organ recitals at the Central Baptist Church, Providence, R. I.

CARL ZERRAHN was presented with a purse of \$1500 in commemoration of his twenty-fifth consecutive year as conductor of the Worcester festival.

S. JADASSON is now in this country under a contract to teach harmony, counterpoint, composition, and piano-forte in the New York College of Music for two years.

THE BOSTON SYMPHONY ORCHESTRA, Arthur Nikisch, conductor, will give the first of its series of six concerts in New York on November 3d. Mme. Nordica will be the soloist.

MRS. MARY GREGORY MURRAY gave an interesting lecture recital on "Music as a Factor in Education," in Association Hall, Philadelphia, for the benefit of the P. S. M. T. A.

AUBRYN's opera-comique, "Le Cigale," will be given in New York on October 26th by Miss Lillian Russell and her company. The work has had a run of two years at the Lyric Theatre, London.

PLANCHETTE's new opera, "Captain Thersée," by Agnes Huntington and her troupe, was brought out in Baltimore on October 12th. A first performance had been given in Trenton, N. J., on October 10th.

THE THEODORE THOMAS concert season in Chicago will consist of twenty concerts with an equal number of public rehearsals. It began October 16th and 17th. Joseffy, Aus der Ohe, Fischer, and Paderewski are among the soloists of the season.

THE approaching debut of Ignace Paderewski, the Polish pianist, is attracting general attention in musical circles. After the three orchestral concerts at the Carnegie Music Hall, and with the Symphony Orchestra under Walter Damrosch, beginning on November 17th, Paderewski will give a series of six recitals at Madison Square Garden. These concerts will extend from November 24th to December 19th. Brooklyn will also have two recitals December 14th and 16th.

FOREIGN.

LONDON will commemorate the centenary of Mozart's death on December 6th.

THE Bayreuth festival produced \$200,000, it is said, the daily receipts being \$6500.

MME. TERESA CARRERO remains in Europe the coming season and will fill many important engagements.

SARASATE is playing in London, and Mme. Sofie Menter will be heard in that city after the first of the new year.

FERDINAND PRAGER, the pianist and composer, died near London, aged 76 years. He had resided in England since 1834.

SCHUBERT's unfinished symphony has been finished by August Ludwig, in Berlin, by the composing of a scherzo and a finale.

VIENNA will enjoy three operatic novelties: Mascagni's "Amico Fritz," Massenet's "Werther," and Johann Strauss' "Ritter Pasman."

THE success of "Cavalleria Rusticana" continues in Europe. Italy is producing the work in all her cities and London is to bring it on this fall.

PROFESSOR VON HELMHOLTZ, the eminent authority on acoustics, celebrated his seventieth birthday not long ago. An official celebration is to take place in Berlin on November 2d.

VERDI expects to finish his "Falstaff" in 1892. It contains parts for five prime donne and three tenors besides Maurel in the title-role. Verdi is now seventy-seven years of age.

RUBINSTEIN passed his summer in Caucasasia, and intends to make his home in Dresden for a while. He is busy completing his oratorio, "Moses." He will spend this winter in Russia.

MME. PATTI gave a concert for charitable purposes in Swansea that netted about \$4000. She was received by the dignitaries of the city and its institutions and by children in white miment amid the ringing of bells.

SELECT some of your Christmas presents from our fine premium list.

Our premium list is interesting reading. It describes some desirable books, works of art, and many useful articles.

EVERY earnest music student should own works of musical literature of his own, and go to the trouble and expense of forming a musical library. Our premium list contains valuable suggestions about how to get such a library started.

THE NATURE AND AIMS OF MUSICAL EDUCATION.

BY XAVER SCHARWENKA.

The principal objects of true musical instruction and training are to afford pupils the means whereby they shall be enabled to develop their own individual gifts and capacities to the best advantage and to give them a sure and permanent basis in musical and technical knowledge, by the assistance of which they will be able, even without guidance, aided by their own intelligence and with their own powers, to comprehend and to achieve the highest musical results.

Our efforts will, therefore, be directed to these ends—to inspire the pupil with the fullest confidence in his own powers and resources, by imparting to him that fundamental groundwork of musical knowledge which will enable him to become a musician, that is, a master of music, in the true and only acceptable sense of the term.

A depressing sign of the times in musical teaching is the superficiality resulting from unintelligent, or what may be termed the drill sergeant method of training; with infinite pains, a vast and useless expenditure of time, and with mostly a one-sided accentuation upon technical facility, the pupil is coached in a piece of music, whereby, in a majority of cases, the great facts are forgotten that the mere reproduction of musical notes is not the end and aim of musical instruction, but that great results in musical study can only be achieved by the adoption of the pedagogic idea, that is, of a systematic course of training which shall develop the mental as well as mechanical faculties simultaneously.

How little the musical teaching of to-day fulfills the demand of its great mission is too frequently shown in the bungling performances of pupils both at home and in public. Instances are extremely rare in the history of the development of music of really great artists having given themselves up to the thorough musical education of the younger generation, or of having made musical instruction the subject of scientific study.

To educate and produce masters of music, the teacher himself must be a master musician. A good piano player is not necessarily a good piano-forte teacher. Nothing artistic can be accomplished by purely empirical methods. The same earnest, thorough, and fundamental study is necessary in the education essential for the profession of music teaching as for the achievements of the virtuoso.

For the instrumental student it is absolutely necessary that his individual powers of musical expression shall be trained and developed to the fullest degree, but of what use is extraordinary brilliancy of technique if it be not used in the service of the higher artistic idea? What a deleterious influence upon music in general and upon the public have those virtuosi exerted to whom music was nothing more than a vehicle for the revelation of technical dexterity? This deleterious influence has been noticed with regret by all true musicians and very properly condemned by the great critics.

True, the public permits itself to be misled momentarily by such phenomenal displays, but there can be no excuse for the virtuoso who thus speculates upon the weakness of his audience. Through such false machine music we are constantly going down hill toward the point where mere piano-forte pyrotechnics and commonplace trivialities are received with enthusiastic applause. It is the sacred duty of all true artists to earnestly oppose themselves to such a state of things; that is, to try to rescue musical taste from threatened disaster. In this, however, success can only be attained by collaboration and co-operation with colleagues inspired by the same honest and artistic aims.

EDITORIAL NOTES.

GOOD INTENTIONS.

ONE's brain teems with half-ideas, valuable suggestions that never are thought out into a working form. Teachers expect to do more study, practice, reading of musical literature, etc., but do not realize their hopes because there is a lack of definite plan and inflexible purpose. The teacher should set aside five or more dollars every year for the musical magazines, and devote not less than six hours a week to the reading, study, and the writing of notes upon what is read and studied. Buy books as they are needed. Be a growing, progressive teacher. Command the best and most pupils by making yourself so superior as to be worthy of them. Plan for an annual attendance at the State Music Teachers' Association and some good summer music school.

WE had the rare pleasure of a visit from the Chevalier Antoine de Kontaki. He entertained us with some fine playing and interesting reminiscences. His life of seventy six years reaches back to the times of Beethoven, of whom he took lessons on Beethoven's own sonatas. His personal acquaintances include nearly all of the famous musicians from Beethoven to those of the present. He makes an announcement in the special notice column that will interest all of our readers.

DEVICES AND HELPS IN WAYS OF TEACHING.

There are little devices for accomplishing an object when general teaching or ordinary explanation will not bring about the desired result. For instance, in arpeggio playing the pupil naturally carries the hand forward, in ascending with the right hand, for the thumb note, instead of passing the thumb under sufficiently. To prevent this, let the pupil play upwards with the right hand the arpeggio of C, first position, and call his attention to the contact of the third finger on the G key, and that he must feel its pressure until *his thumb has taken the C above*. The point to be gained is, feeling the pressure of this third finger on the key, which prevents him from carrying his hand and taking the finger off of the G key too soon, or in other words, secures the desired legato.

It was the sensation of the key contact that secured the result. Of course this idea applies to other arpeggios and to scale playing, and to the fourth finger, also to the thumb when playing in the opposite direction. It may be added, that the staccato habit, or non-legato, playing of many pupils, can only be broken up by directing the whole trend of the teaching, for a time, to the cultivation of *feeling the contact of the fingers with the keys*. Practice on the Technicon is invaluable here, and a course of instruction and practice on the Practice Clavier for touch discrimination, and to learn what the different kinds of touch really are, is indispensable. After several years of experience in teaching by the aid of the Practice Clavier and Technicon, I now should as soon think I could teach dancing without legs as piano music without these two invaluable helps in my endeavors to give superior instruction.

FORMING MUSICAL SOCIETIES.

Now is the time to invite a few of your musical friends together and form a musical society for the study of better music. Make out a programme for self-improvement that shall contain a solid course of music from the times of Bach to the composers of the present day. Give one or two programmes by the members each month, with short biographical essays, and essays on such musical subjects as may seem to be of interest. One member might give a reading from some musical book or magazine. See *Brünn* for September and October of last year for a full discussion of this subject. These self-improvement musical societies are rapidly multiplying, and are the means of great good to their members and the cause of music. They are frequently the means of bringing fine musical artists to your town for recitals and concerts.

WORTHY OF COMMENT.

A PROFESSIONAL REPUTATION.

A gentleman who is very successful in business has the following pinned in his hat:—

"Few men have the courage or patience to conduct a business for five years in the expectation of an ultimate profit, yet the greatest successes have been made by just such courage and patience. Men prefer to figure the simple and low interest of the present, rather than to build deep foundations on which to erect a far nobler and more profitable success in the end."

It takes time to establish a good class—people must know about the quality of teaching you do. This they can only learn by you remaining long enough in their town to prove your powers as an instructor. A professional reputation is a thing of slow growth, and, like a shrub, it never will grow if you are often plucking it up, root and branch, and transplanting it in another field.

AMBITION IN MUSICAL ART.

"The most difficult art known is to teach art." In dealing with the individual pupil, the teacher is often at his wits' ends to know how to inspire the pupil with that degree of ambition which will influence him to work for practical results. Mr. James Russell Lowell gives a good summing up of the teaching art, as follows:—

"It is certainly true that a genius for teaching is as rare, I might almost say more rare, than any other form of the divine gift. It implies a combination of qualities so uncommon and so delicately adjusted to each other that their meeting in one man is little short of a miracle. He must unite in himself elements as seemingly incompatible as fire and water. He must have in him something of the fervor of youth and something of the sedate coolness of age. He must know both how to inspire wholeness and how to moderate unhealthy enthusiasm. He must have a fund of life in him ample enough to withstand and survive such discouragements and delusions as few other callings have to cope with. He must work mainly on an unwilling and even refractory material. Even his success must be largely posthumous and his consolations mainly borrowed of the future."

There is in the human breast an inherent desire to be the superior of one's fellows, and in the young there is a constant doing of things for the mere pleasure of their accomplishment. The wise teacher will turn this dominant feeling of youth into practical channels by pointing out the triumphs that come from skill in music. Emerson expresses himself upon ambition as follows:—

"Because the soul is progressive, it never quite repeats itself, but in every act attempts the production of a new and fairer whole. This appears in works both of the useful and fine arts, if we employ the popular distinction of works according to their aim either at use or beauty. Thus in our fine arts, not imitation, but creation is the aim."

This feeling that shows itself in the desire for new fields and higher advancement is material for the teacher to utilize for the pupil's progress. This energy and ambition of youth might be likened to streams of water diverted in all directions, and merely running themselves away into uselessness, but if gathered into one channel there is the force of power for a hundred mills. Mr. Hugo Blair, a writer of the past century, said:—

"The active mind of man seldom or never rests satisfied with its present condition, how prosperous soever. Originally formed for a wider range of objects, for a higher sphere of enjoyments, it finds itself, in every situation of fortune, straightened and confined. Sensible of deficiency in its state, it is ever sending forth the fond desire, the ardent wish, after something beyond what is enjoyed at present. Hence, that restlessness that prevails so generally among mankind. Hence, that disgust of pleasures that they have tried; that passion for novelty; that ambition for rising to some degree of eminence or felicity, of which they have formed to themselves an indistinct idea. All which may be considered indications of a certain native, original greatness in the human soul, swelling beyond the limits of its present condition and pointing to the higher objects for which it was made. Happy, if these latent remains of our primitive state agree to direct our wishes toward their proper destination, and to lead us into the path of true bliss."

The progressive teachers of this country are more and more turning their attention to the science and art of teaching. To have a profound knowledge of the subject one would teach is but a part of the outfit of the successful teacher. He must also have a broad grasp of the art of instruction. Furthermore, one must have a complete knowledge of the pupil he would teach, for the teacher cannot impart knowledge to another unless he adapts

his instruction to the other's distinctive needs. The profession of teaching sums itself up into being a student of individuals, and of the best ways to arouse and guide their ambitions and capabilities into practical achievements, as well as being a scholar in the broader sense of the word, as well as a student thirsting for knowledge in the special branches that he teaches.

THE TEACHING ART.

Teaching as an art is yet in its infancy. We are evidently on the right track, yet we must outgrow many of our traditions, and get out of some deeply-worn ruts, before coming into what may be called true teaching. The teacher has constantly to decide how far he shall sacrifice the technical to the musical and æsthetic in the education of the individual pupil. If he is a musician in the broader sense, he can see the end from the beginning, and bring about the desired results, being a man of many resources.

If the pupil's love of hard work does not equal his desire for ease, the teacher must trim his course to keep the pupil interested. A hint for the teacher will be found in the following quotation:—

Doctor James Freeman Clark learned the Latin language before he was nine years old, without going to school. People would say he learned it by accident. The accident was the skill of his dear old grandfather, who craftily laid in his way copies of illustrated Latin books, and the child learned the text that he might understand the pictures. He compares the hard discipline of the Latin school, which was a discipline of the power of cramming the memory with indigestible facts and sounds, with the pleasure with which a child learns to play checkers and chess. The pleasure that attends the chess, rides us over all the difficult mental operations.—E. E. Hale, in *The Cosmopolitan*.

But to keep the pupil's interest lively and induce him to do efficient work, would require more study and ingenious effort on the teacher's part than he can expect to get from the pupil; but in this the teacher shows whether he is a true teacher or not. The writer once heard a noted man remark, "That when he had made up his mind to a desirable attainment, the amount of work between its undertaking and its accomplishment went for nothing. If the end was desirable, the amount of trouble and pains to be taken was beneath consideration." This is otherwise expressed in the following:—

"It is too much trouble! That depends altogether upon what you are doing. There are ends to reach which an eternity of trouble would be but a small expense."

The teacher who will work on the above lines will easily become distinguished, and his conscience need never trouble him as to whether he earns the tuition fees charged. On the other hand, his patrons need not feel they are overpaying him for his services.

All the professions there are none that require the same amount of self-sacrifice as the teacher's.

THE INNER CONTENT OF MUSIC.

When the teacher understands the æsthetic part of his art, or begins to see the divine there is in music, he may believe this song of the poet:

"I wonder if ever a song was sung
But the singer's heart sang sweeter;
I wonder if ever a rhyme was rung
But the thought surpassed the meter?"

"I wonder if ever a sculptor wrought
Till the cold stone echoed his ardent thought;
Or if ever a painter with light and shade,
The dream of his inmost heart portrayed?"

Here again the teacher has work in helping the pupil bring his imagination to something definite, that he may practically come up to its demands in his every-day study and practice. The successful teacher must not only know when he hears fine playing, but he must thoroughly understand the mechanical movements by which good playing is accomplished, and be not only able to show the pupil by example, but explain the process in detail, and apply these details to the necessities and capabilities of the pupil.

We will give liberal terms to agents for securing subscriptions to *THE ETUDE*. We want to reach every music teacher in the United States, and give them the benefit of reading our magazine.

LETTERS TO PUPILS.

BY JOHN S. VAN CLEVELAND.

To V. D. W.—You ask as to the value of a diploma—whether that of a single teacher is worth as much as the diploma of a school. I am tempted, first of all, to say that the answer to this question must be taken in the Pickwickian sense.

If you don't know what that is, look at the earlier chapters of Dickens' immortal humorous novel, "Pickwick Papers."

If you mean in a business way, I would say that the diploma of a single teacher might or might not be as valuable as that of a school.

In Western cities the name of a Conservatory, such as The New England Conservatory, or The Cincinnati College of Music, or any of the eminent and well-known schools in Chicago or New York, will carry more weight than that of an individual teacher, for the simple reason that in Western cities art is a newer thing and people are not so well acquainted with the leaders in art; but as you go east, in New York, and especially in Boston, you will find that the diploma of any well-known teacher is worth not only as much, but more than that of a school. A school usually has some eminent teachers, but, of course, fills in with a good many who are neither eminent nor experienced. A school is not any more likely to choose its pupils and cull them with reference to talent than a private teacher; indeed, the balance is rather on the side of the private teacher, provided he has reached such recognition as to be able to ask a high price, and therefore earn a good living by teaching only part of his time. My answer is therefore, from a business standpoint: get the diploma of a school for Western cities or towns, but the indorsement of an eminent teacher in the older centres. Again, as to the actual value of the diploma in registering and indicating your musical powers and attainments, that depends wholly on the honesty and capacity of your teacher, but the same might be said of a school. Now who is to determine this vexed question as to the honesty and capacity of an individual or school? Reputation in art, like every other form of reputation, is a kind of climatic influence, almost too subtle for gauges of any kind. Of course, we have invented some mental barometers and thermometers which will help us to test approximately the value of schools, but as for intrinsic value, a paper of indorsement from a really capable and honest musician, who knows you and has known you through a course of study, is better than that of a faculty, the majority of whose members have but a partial knowledge of you. In a University, to be sure, you are under the eye of almost every professor at some time during your course of study, but in music your studies are in charge of fewer instructors. Diplomas or certificates are sometimes of very great value in securing school positions, but do not count so much in building up a private class in a community by your own individual effectiveness and skill in pulling the wires of influence.

To F. H. L.—Upon my opinion of diplomas in general, see the above answer to V. D. W. As you say, a diploma does not actually increase a man's knowledge, but it is a kind of outward and visible sign of the inward and spiritual grace; it is a tangible gauge by which a man's powers may be known to the uneducated or to the world at large. Nearly all students find themselves stimulated by something definite, both in the length of time devoted to the course, and by some object sufficiently palpable to talk about at the end, just as in a race there is not only the race track, but the goal. All such arbitrary objects, however, are only expedients, means to an end, the end being real culture. There is such a thing as studying for a temporary purpose and actually securing a diploma without thoroughly grounded scholarship or knowledge which will stay. But then, you know, they do send cottonseed oil over to Italy, have it rebotled, and imported to this country with genuine Genoese seals upon it, and so it is sold for olive oil.

Please, however, do not give us any spurious olive oil in music. The diploma is a kind of prize in itself, having

this advantage over a competitive prize, that it can be given to many and serve as a criterion of attainments. No, there would probably not be so large an army of college students were it not for this definiteness in the course and in the object to be attained. The race-track and the goal both stimulate the runner.

To B.—You ask how to play triplet-eighths against regular eighths, and say that the teachers of your city are not agreed. It has always been a mystery to me how anybody could find this composite metre a puzzle. The two against three, and especially the three against four, however, are to music pupils what the eleventh proposition in the first book of Euclid used to be to students of geometry, and which received the opprobrious name of the *pons asinorum*. The rule for this musical *pons asinorum* is very simple: strike the first note of each group absolutely against the first note of the other; then bring the second note of the three, then the second note of the two, lastly the third note of the three, being careful to make these three notes of the triplet of even duration, thus presenting an alternation or zigzag of all the tones except the first one. The rule for playing three against four, as triplet-eighths against four-sixteenths, and the like is exactly similar, but I will express it in full. Play the first note of each group against the first note of the other with extreme conscientious exactitude; now the second note of the four, now the second note of the three, now the third note of the four, now the third note of the three, lastly the fourth note of the four. This sounds much more irregular at first than the other group. Each of them sounds distorted when practiced slowly, but never mind that; persevere and play precisely according to this rule, and when you play rapidly, what was disagreeable jostling becomes a highly beautiful and exquisite effect of complication. These two rhythmical devices of two against three and three against four are great favorites of geniuses as widely apart in their character as the masculine Beethoven and the feminine Chopin. Hundreds of examples of each could be culled from the works of both those masters.

"INVITATION TO THE DANCE."

WERNER'S famous composition, above named, was originally written for the pianoforte. According to creditable authority, Weber wrote it on the 28th of July, 1819; this date appears on the original MS. The composer was at that time located in the suburbs of Dresden. In its original form it is certainly a romantic, brilliant work and has always been a favorite even with pianists of the highest rank, who have performed it at concerts with great success. It is a spontaneous outshoot of genius, and will long retain its popularity. It has been arranged for orchestra by several prominent musicians, and in that form its beautiful characteristics are brought out with wonderful effect when performed by an orchestra of artistic instrumentalists. It yields readily to orchestral treatment, and even becomes glorified by it in the hands of such a master as Berlioz.

We append what some imaginative and enthusiastic admirer calls the Argument.—"The 'Invitation' might justly be termed a Musical Novel, in which a youth and maiden may be imagined as the hero and heroine. When they meet for the first time the young man approaches with modesty and a reverential salutation. The young lady gracefully returns his courtesy with maidenly reserve. A quiet, and it may be supposed, sentimental conversation begins, and so soon as they become better acquainted he asks her to dance, and she gracefully consents. We now hear in the splendid and brilliant valse the bustle and animation of a large assembly, in which our young friends are forgotten. Presently her swift and graceful movements attract our attention, and we also perceive her partner's heavier step. After a while there comes a rest, and that delicious dialogue, which so agreeably fills the pause in the dance—emblematic of those quiet moments in which we snatch a little rest in the bustle and excitement of life. But who is this? Alas! It is grumbling Papa, an unpleasant and persistently vigilant, showing impatience and dissatisfaction at all those whisperings. But good-natured and sympathizing Mamma intervenes for another round, and in spite of Papa's obstinacy, the young people—seemingly not concerned—rejoin the dance. Again the dancers abandon themselves to the full enjoyment of the moment, until with a grand crash, the Valse reaches its conclusion. The young gentleman leads his fair partner to her seat, and with a heavy heart takes his leave. Two chords, something like sighs of regret, brings this little romance to a close."—*The Futo*.

A CLASS LIBRARY.

BY A. PUPIN.

Every music teacher who has a studio or room where pupils are received and lessons given should have a circulating musical library and should give periodically musicals.—These musicals may be given alternately, with the pupils playing before each other only, and playing before an audience composed of two or more friends of each pupil. In order that pupils may learn to play with confidence before others, it is necessary that they should be required to do so at stated intervals; the teacher might, perhaps, give the pupil at this time a little extra attention, and this, together with the idea of playing in public, will encourage the pupil to do her best.

But it is chiefly to the circulating musical library I wish to call attention. All students of music ought to have access to such a library, which should include the biographies of the most famous musicians, some theoretical works, and some of the many charming musical novels. Nothing is easier than to get such a library, and nothing more inspires the musical student than the perusal of such books; the least talented are fascinated by the romance into which a thread of melody is interwoven, and they later find that the romance in the lives of the tone-poets is not excelled by fiction.

But in order to tell how each teacher may have a musical library, I will give a page of my experience: Some years ago I had charge of a small Conservatory or Music. I thought I would like to have a musical library, and so I asked fifteen persons, who were interested somewhat in music and in the Conservatory, if they would donate to such a library any book on a musical subject which they had in their libraries and did not care to read again. All but one person bought new books and presented them, and to this number were shortly added others. I allowed a pupil to take a book and keep it one week; if at the expiration of that time it was not returned, for any reason whatever, a fine of ten cents was imposed. This fine was dropped into the mite box, a small box fastened to the wall. The box had a slit in the top and the door was fastened by a small but strong padlock, with a tiny key. On the first day of each month the box was opened and its contents taken for new books. Such was the popularity of the library, and such the forgetfulness of the pupils to return the books at the expiration of the week, that at the end of five months seven new and valuable books had been purchased with the fines. Sometimes visitors to the Conservatory would be so interested by the novel idea that they would drop some mites into the box, or, later, donate to the library a long-desired book. Pupils were never requested to contribute books to the library, but many did so, to show their appreciation of the advantages they had enjoyed.

In order to record the books taken out, I devised a board about a foot square, with one hundred holes bored into it, thus making a peg-board; one hundred pegs were made to put into these holes—pegs four or five inches long, round at the bottom and square at the top. On the square part was written the pupil's name. The holes were numbered, and when Rose Bndt took out book No. 24 she would push her peg into hole No. 24. The mite box was formed from a cigar box, covered with fancy paper; the lid or door had small brass hinges and, as I said before, a padlock. I mention these details to show that any teacher may get a library and its accessories at comparatively no expense, and that the time and labor of registering the books need not deter any teacher or scholar from getting and using a library. In four or five years I had collected a library of about eighty volumes. Schirmer, Theodore Presser, or Ditson will supply catalogues of musical literature the volumes ranging from 50 cents to \$10.00 each.

As the interest excited by a circulating musical library is a valuable aid to a teacher, both in retaining and securing pupils, I hope some who read this article may be prompted to try this plan.

Theory of Music Explained.

Piano-Forte Players.

BY
Hugh A. Clarke, Mus. Doc.

LESSON I.

WHOLE AND HALF TONES.

The interval between two keys is called a half tone when there is no key, black or white, between them. If there is a key between them the interval is called a whole tone.

Question.—What is the interval between C and D?
Answer.—A whole tone, because there is a key, C# or D#, between them.

Q.—What is the interval between E and F?

A.—A half tone—there is no key between them.

Q.—What between B and C#?

A.—A whole tone. C# is between them.

Q.—Between B# and C?

A.—A whole tone. B# is between them.

Q.—Between A# and B?

A.—A whole tone. A# is between them.

Q.—So it will be seen that we may have a whole tone between two white keys, or two black keys, or one may be white, the other black. There are two places where we have a half tone between white keys. Where are they?

A.—Between E and F, and B and C.

Q.—Can you find a half tone between two black keys?

A.—No. There is always at least one white key between two black ones.

The teacher should pursue this questioning until the pupil is familiar with all the whole and half tones.

LESSON II.

MAJOR SCALE.

Q.—Play the white keys from C to C. How many whole tones are there?

A.—Five.

Q.—How many half tones?

A.—Two. E-F and B-C.

Q.—How many keys are there from C to C.

A.—Eight.

Q.—What are the numbers of the keys between which the half tones are found?

A.—The third and fourth, and seventh and eighth.

When ever you find eight keys or letters (we will now call them letters instead of keys) in succession with a half tone between the 3 and 4, and 7 and 8, it makes what is called a *major diatonic scale*. (Both these words, *major* and *diatonic*, will be explained later on.) Now let us divide this scale into two halves, each with four letters:

C D E F G A B C

we get two groups, each one with two whole tones and a half tone.

These groups are called *Tetrachords*, but it is easier to call them half scales. Now each half scale makes one half of two scales, the scale of the letter with which it begins is one, the scale of the letter with which it ends is the other, thus:

Scale of G.

C D E F G A B C D E F# G

Scale of C.

The half scale, G A B C, must therefore belong to G and C, to make a half scale of the letters G A B C. The F must be #, or else there would be a half tone between the 2nd and 3rd, and a whole tone between the 3rd and 4th, and a half scale must have a half tone between the 3rd and 4th.

Q.—Do the letters, A B C D, make a half scale?

A.—No. The C must be #, because it must be a half tone below D.

Q.—To what scales will it belong with the C#?

A.—To the scales of A and of D.

Q.—Do the letters, F G A B, make a half scale?

A.—No. There are three whole tones, and to make a half tone between the 3rd and 4th the B must be flat.

Q.—Then to what scales will it belong?

A.—To F and B.

Q.—Play a half scale beginning on E. To what scales does it belong?

A.—E, F#, G#, A.—belongs to E and A.

Q.—Play a half scale beginning on Ab. To what scales does it belong?

A.—Ab, Bb, C, Db—to Ab and Db.

The teacher should go over this making the pupil play these half scales (or tetrachords) beginning with every 1, 2, 3 and 4. Impress on the pupil that the first thing to do is to get the four letters in succession, because no letter may be omitted or repeated; this is the reason for the use of double sharps and flats, thus, to make a half scale beginning with D# the letters must be D E F G, then the D being #, the others must be raised thus—D# E# F# G#; because F is a tone and a half below G#—D#, E#, F#, G#.

LESSON III.

INTERVALS, THIRDS.

We have learned something about whole and half tones, but the subject is not yet exhausted. A whole tone is called a major second. Major is a latin word which means larger.

A half tone is called a minor second. Minor is also a latin word which means smaller.

They are called seconds because they include two letters, therefore an interval that includes two letters a whole tone apart, is called a large or major second.

An interval that includes two letters a half tone apart, is a smaller or minor second.

The names of all intervals depend on the number of letters they include.

Q.—How many letters from C to E?

A.—Three. Therefore it is called a third.

Q.—How many from F to B?

A.—Four. It is called a fourth.

Q.—From G to B?

A.—A third.

Q.—A to C?

A.—A third.

Q.—Strike the thirds G-B, and A-C. Do they sound alike?

A.—No.

Q.—How many tones are there between G-B?

A.—Two.

Q.—Between A and C?

A.—Two.

Q.—So you see we may have two kinds of thirds, as we have of seconds. One kind with two tones and one with a tone and a half. Now how many can you find with two tones, on the white keys?

A.—Three. C-E, F-A, G-B.

Q.—How many with a tone and a half.

A.—Four. D-F, E-G, A-C, B-D.

Before going any further the teacher should endeavor to fix the sound of the major and minor thirds in the pupil's memory. Strike them and ask the pupil to say whether they are major or minor, (the terms open and close may be used instead of major and minor.) When this much is thoroughly learned proceed as follows:

A major (or open) third may be changed to a minor (or close) third by lowering its upper letter or raising its lower letter. Play C-E, now C-Eb; play C-E again, now C#-B.

A minor (or close) third may be changed to a major by raising its upper letter or lowering its lower letter. Play A-C, now A-C#; now A-C again, now Ab-C.

Go over all the thirds in this way, over and over, and don't go beyond this point until the pupil can play without hesitation any note and its major and minor third, and can at once recognize by the sound whether a third is major or minor, when struck by the teacher. Make the pupil observe, 1st, how many major thirds have one black and one white key, how many minor, how many and what kind may be struck on two black keys.

[To be continued.]

MUSICAL VAGABONDAGE.

THE GREAT WASTE IN THE PRACTICE OF WOULD BE MUSICIANS.

By FANNIE EDGAR THOMAS.

One of the most baneful habits in the line of music-practice, is that of "playing over" pieces.

In the apartment where a girl whose hands are scarcely ever off the piano, yet who has not in one year of my ears' acquaintance given one satisfactory performance, instrumental or vocal, long or short, easy or difficult. It is as if a woman should sit down in front of a rag-bag with different colored threads, place a few stitches in each, and toss them back into the bag. She has not done one distinct thing, accomplished a single point or advanced one step in musical execution in a whole year. From the commencement to the end of her performance, daily or weekly, there is but one jumble of piano and voice. There is no beginning of end, no change of intent or emotion—no method. We have often wondered if she did not place a promiscuous pile of music before her, and have some one turn the leaves one by one while she

played through thick and thin, without a thought. She never thinks of studying an accompaniment to a song, so that the two shall go together as a harmonious whole. Whether it is "Annie Rooney," or "I know that my Redeemer liveth," she plumes right in, bungling and floundering, without either skill or sentiment, but with a lot of abrupt "loud n!" soft!" that makes people say "so sw-e-e-t."

In one of the daily papers recently I read a pathetic account of a musical vagabond, a man who had not the wherewith to lay his head, but who "sat down to the piano and played and sang snatches from Beethoven, bits from Schubert, morsels from the operas and parts of Wagner."

The question was asked: "Why on earth was such a gifted man a failure?" I doubt not at all that it might have been learned, that from boyhood he indulged in "snatches," "bits," "morsels" and "parts," and tossed the bits back into the rag-bag of his brain, from which not a garment of harmony could be drawn in his age.

In music, more than in any other art, is the waste enormous that comes through lack of uniting small perfections to make a big and impressive one. Pupils who have an instinct for music, do many good and brilliant things, but they fail in accumulation.

Pieces of pieces are well learned, perhaps; but no one wants to listen to pieces of pieces any more than to stray sentences out of a book or paper. The composition grows yellow and ragged on the music-rack for lack of just the one more effort to make it a playable, practical whole. Our pianos are loaded with just such ragged patchwork; and, in proportion as the pile of useless paper grows, so does the musical mental talent become frittered and diluted, till the condition of "vagabondage" ensues, and people wonder why, with so much talent and teaching, she has not done better.

Suppose this girl, of whom I speak for example, had each time that she sat to the piano decided on some one point for accomplishment—the perfection of one strain, the memorizing of one measure, the ironing out of one difficulty, had devoted a certain time to that specialty; next time had begun just where she left off, joined it to another, and so on "House-that-Jack-built" style, look what she would be to-day in music!

It is the same way with retaining several pieces—once learned to make a valuable repertoire. I never knew but one teacher to make any effort to keep the old music up in bright, playable condition. He did it! He was in the habit of retaining the name of every piece learned, every pupil. At the little matinee rehearsals held weekly he would have the names of the pupils with one piece attached, drawn from a little box, to be played there and then, without preparation, the pupil to be marked on its performance. In this way, you see, each one was compelled to keep the whole repertoire at fingers' ends. And they did it!

In all that town's musical experience there never was so much skilled performance stowed away in the memories of its young people as during that abate's reign. Parents sat simply staring amazed, while their Johnnies and Sarahs sat down and rattled off faultless execution by the hour, instead of sitting with their fingers in their mouths with "I c-a-a-n-t" and "I f-o-r-g-e-t" after hundreds of dollars and years of time had been spent in "takin' less'n's."

I have found it invaluable in practice to have a little program arranged to which I religiously adhere, viz.:

Finger motion	10 minutes	} subject to modification.
New work	20 "	
Memorizing	10 "	
Sight-reading	10 "	
Old pieces	10 "	

Werner's Voice Magazine.

Abuse, bad taste, blunders and failures have made program music so ridiculous, its adversaries may well propose its total abolition. But if it be right to condemn wholesale whatever is liable to abuse, it is assuredly the entire art of music that should be so condemned, seeing that the works offered to the public are in great part worthless rather than intellectual, devoid of taste rather than full of new matter.—*Franz Liezt*.

The impatient teacher does little good and a great deal of harm, depriving the pupil momentarily of the faculties of perception and memory, besides destroying that feeling of friendship and sympathy which should exist between teacher and pupil. Be patient, but not weak nor over-indulgent, lest the pupil should rule the teacher.—*Goldbeck*.

Study only the best, for life is too short to study everything, and too valuable to be wasted upon mediocre productions. Do not waste your time upon poor music, poor books, and ignorant, conceited people.—*Em. Bach*.

PARENTS AS WELL AS PUPILS.

BY J. W. REIMANN.

ONE of the important steps to gain in the musical education of the home is to get an interest aroused in the parents. Nothing is more discouraging to a music teacher who goes week by week to his pupils' homes, than to have the parents say: "We don't know anything about music, but we guess our daughter is getting along all right." Some mothers will say: "When I was young and taking lessons the classical music was not taught much, and therefore I could not develop any taste for it." This may be true enough.

The tendency of the present age ought to be, and is, a general lifting of the popular taste and education. We cannot stand still, nor is this our wish. Our children must profit by our toil and experience.

There are innumerable ways of doing good in this world, but there are few, if any, professions that so directly come into contact with the home circle as private teachers of music. Especially in smaller places, where teachers do not have studios, but go to the pupil's home, is there great opportunity to do work in the home outside of the bare lesson. Having been a music teacher myself for seventeen years, and spent most of this time in smaller places, I have gained many an experience in my intercourse with families. I have had families where the pupils began with me, and the parents, especially the mothers, made my task light and the lessons were always looked ahead to with delight. I was confident that my labor was appreciated and strengthened by the parents during my absence.

A second class of pupils for almost every teacher arises from those negligently trained and brought up on the lowest class of music. Some of these have become aware of the fact and are ready for an improvement, but with the majority a good battle has to be fought before their musical standard can be raised. The earnest and conscientious teacher will not be satisfied till this task has been accomplished, however laborious and distasteful the beginning.

It will not do to be hasty and make these pupils put aside everything that they have played. This would be too radical a change, and in many cases would lead to a separation of teacher and pupil before the former had benefited the latter. At first tell your pupil to practice studies and sonatas in connection with pieces, under the plea that they are more beneficial for practice and aid in quicker learning the pieces. Then give them easy and melodious, yes, even brilliant, pieces of our best modern composers, and thus little by little the aversion to classical music will be overcome. Call the mother's attention to the lessons, talk about the better class of music and the foremost composers. Draw comparisons from literature. I have had the parents, at first seemingly indifferent, later on tell of their delight in sonatas. Soon the pupil and parents will become more in love with the finer class of music than with the trash hitherto played by their children.

If you hear them say, "I think it is fine music, but no one plays it; it does not take with people in general," then show them the programmes of our great players. Let them feel that the better educated and cultured classes cultivate this class of music entirely. This will arouse their pride and stimulate to higher ideas.

Drawing illustrations, such as showing the great Gulf between the dime novel and the works of our fine writers and poets as existing between the common trash of the day and the works of the great composers, will often not be amiss.

Then, as you go on and study one composer after another, you will have the interest of both pupil and parents thoroughly enlisted in the cause of better music. I have educated many parents and children in keeping almost in as close contact with the former as with the latter, and as the years went on the classical, romantic and modern composers became familiar names and the different style of writing was noticed and distinguished. If the teacher has also a good education in general, say in theory and history of music, general history, literature

and languages, he can do still more good in his connection with the different families, for he can often give information, and so make the associations all around more pleasant and himself almost indispensable to the family.

If teachers would only be determined to improve their own education, and to be real *wide-awake* teachers as far as their connections extend, they would have a more agreeable and influential life.

THE WORLD'S MUSICAL THINKER.

BY HENRY T. FINCK.

Who is the most profound and original musical thinker the world has ever seen? The majority of musical people would probably answer this question by naming either Beethoven or Wagner, but the true answer is John Sebastian Bach.

It must be borne in mind that however great the composers of the nineteenth century are, they had the benefit of the experience of two centuries of great predecessors, on whose shoulders they could stand for a more comprehensive survey of the undiscovered land of musical possibilities, whereas Bach was born two hundred and six years ago, when modern harmonic music had just left its cradle; and yet his music is often as modern, from almost every point of view, as Wagner's or Chopin's.

If any one wishes to realize the full force of this assertion, let him compare, for instance, the last choruses in the "St. Matthew's" Passion with those in "Die Meistersinger," or, on the piano, the wonderful preludes Nos. 19 and 20 in the "Well Tempered Clavier" with Chopin's preludes or nocturnes.

In melody, harmony and modulation Bach is here quite on a level with any of the great masters that followed him—indeed, he is more modern than Haydn, Mozart or even Beethoven.

It is this extraordinary originality of Bach which enabled him to anticipate two centuries of musical evolution, that has made him the idol of all modern composers.

Mendelssohn resurrected the Passion music; Schumann followed him in proclaiming Bach as the fountain head of all music; Beethoven exclaimed that his name should not have been Bach (brook), but Ocean; Wagner found in his motets the most perfect vocal music in existence; Franz based his most beautiful accompaniments on Bach's polyphonic style, in which each harmonic part is a melody in itself, and Chopin knew his preludes and fugues by heart, and used to shut himself up with Bach for a few days preceding each of his concerts.

What makes Bach so remarkably modern is not so much his melodies and rhythms as his harmonies and modulations, and this leads to another question: What is the most important element of music? "Melody, of course," will be the answer of ninety-nine in a hundred. But the ninety-nine are wrong. All good music must of course have melody; indeed, as Wagner remarks, "without melody no music is possible." But if you will examine art music, from Palestrina and Bach to the present day, you will find that those compositions have proved the "fittest to survive" which are especially distinguished by beautiful harmonies and modulations.

The French composer, Saint-Saëns, was the first critic who had the courage to declare, in the face of public opinion, that harmony in music is more important than melody. "What the illiterate in music call, not without contempt, 'accompaniments,' or, ironically, 'science,' is the flesh and blood of music, is, in a word, its substance."

"Beautiful melodies, and beautiful harmonies," he continues, "are equally the product of inspiration; but who cannot see that it requires a much more powerfully organized brain to conceive beautiful harmonies? * * * Why is it that the men of genius who originate beautiful melodies are also the only ones who conceive beautiful harmonies, and that no mediocre professor and avant thought of writing; e. g., the *oro supplex et acclint* of Mozart's 'Requiem,' which is nothing but a sequence of chords?"

The power to create a complicated work will always be a mark of superior organization. And in the same way the love of beautiful harmonies indicates a public which has arrived at a high degree of culture; whereas simple melodies or "tunes" can be appreciated by any street Arab.

The reason why the public at large is unable to appreciate Bach is that genuine artists are unable to follow his melody, because it is so interwoven with the various harmonic parts; therefore, perhaps naturally enough, they insist that there is "no melody in it," notwithstanding the contrary opinion of experts.

History repeated itself in the case of Wagner's operas, which were also slow in finding proper appreciation for precisely the same reason, that their melody is so inter-

woven with the harmonic parts that many of the hearers could not at first see the melodic "trees" on account of the impenetrable "forest."

Saint-Saëns, in his interesting collection of criticisms called "Harmonie et Mélodie," refers to some of Wagner's "harmonies which would not be approved in any conservatory; on reading the score, they seem impossible; on hearing them, they sound strange but delicious." What is the invention of a new sequence of simple notes called a melody compared with the originality of genius required for conceiving such entirely novel and striking harmonic combinations?

And can you wonder that the "melody operas" of which Rossini composed forty and Donizetti over sixty, have almost entirely disappeared from the face of the earth, while Wagner's music dramas are dominating the stage everywhere? Saint-Saëns indicates the reason for this survival of the fittest in the remark that "Wagner imitated the medieval artists who sculptured a cathedral with the same skill and attention to details that they used in decorating furniture."

Yet this very circumstance would have doomed Wagner to wait as long as Bach for recognition had it not been for his rare genius for charming into existence ravishing new tone colors which appeal to the ear at once, and for his dramatic genius, which enabled him to create plays worthy of the music wedded to them. Bach and Wagner are the greatest harmonists and therefore the greatest composers the world has produced—a proposition the truth of which will be more clearly demonstrated year by year.

It will then be seen how "Tristan and Isolde," for instance, raised music to a new and higher harmonic level, where the chord of the ninth seems as natural as the common major triad, but a thousand times more beautiful as a basis of music.—*New York Post.*

WHAT STUDIES ARE REQUIRED TO BECOME A GOOD MUSICIAN.

BY JOHN A. BROKHOFEN.

If you want to become a good musician, answer for yourself the following questions:—

1. Is music really the choice of my heart, the only vocation to which I will devote my life?
2. Have I a musical temperament? Have I a good musical ear? Does music affect me emotionally?
3. Have I a talent for the particular branch to which I want to devote myself? Am I persevering, serious, earnest?

4. Will I devote from three to five years to the study of music?

If you can conscientiously say "yes" to the above questions you should then consider the following:—

You should, first of all, secure a competent teacher, one who can and will instruct you in the systematic principles of the branch of the art you are studying. The best performers and the most popular teachers are not always—in fact rarely are the best instructors for beginners. Go to one who has a talent for teaching, whom you think takes an interest in you, and if you find that he does not, leave him. If you have no elementary knowledge of music you should take up this study separately, as the special teacher has no time during your lesson for such studies.

In conjunction with your special study you should take up harmony and composition, so as to be able to comprehend your art and give an intelligent rendition to the art works. A vocalist should have a perfect knowledge of the different chords, so as to be able to read anything at sight. A pianist must have a thorough facility in the use of chords, and be perfectly familiar with all the forms of musical composition, as without this he will always be but an amateur. Not only should you have a theoretical knowledge of harmony and composition, but you should be able to apply it practically. This constitutes a practical musician.

During your study-years you should never miss an opportunity to hear good vocal, instrumental and orchestral concerts. Here is your chance for observing the difference between the good, bad, and indifferent, and to profit thereby. Open your ears always, and do not fail to develop your individuality—if you have any. Above all, be a practical musician; and this means to apply everything you learn.—*The Courier.*

"How many hours a day must I practice?" The manner in which you practice is of infinitely more importance than the amount of time you spend at it daily. Thirty minutes well applied is worth four times that amount merely spent at the instrument listlessly drumming over your lesson, anon digressing into any and every idle fancy that comes into your head. Give your whole attention to your practice, concentrate your mind on what you are doing, if it is only a five-finger exercise.—*S. R. W.*

TEACHING EXPRESSION.

BY CHAR. W. LANDON.

Beethoven was one of the first pianists to emphasize the value of marked accents and climaxes as a vehicle of expression. Previous to his day the precursors of the pianoforte did not allow of an accent, and after the ushering in of the pianoforte it was many years before composers awakened to the possibilities and necessity of accent in music for this instrument. In fact, it has only been within the past few years that expression has been formulated into a system and put into teachable form.

"Pianoforte playing," by Christiani, and the work upon "Musical Expression," by Mathis Lussy, and the recent writings of Dr. Hugo Riemann, have created a new department in pianoforte teaching. Much help has also been given by W. S. B. Mathews' "How to Understand Music," especially by the first volume of this invaluable work.

It is evidently a fact, not generally appreciated, that the possibilities of accent upon the pianoforte had something to do with the more intense content that has pervaded piano music from the time of Beethoven onward. Not only this ability possessed by the pianoforte for accenting, but to the more grand and broad tones of the modern instruments, can be accredited the development of modern pianoforte compositions.

To teach expression successfully, one needs the study of the above-mentioned works, and also to play over the compositions named in them, until he can correctly analyze any composition. After acquiring this ability, if he will intently observe the effect of each piece that he studies, as to what parts are more intense, and seem to him to possess the fullest meaning, and from what chords or notes each passage seems to move around or depend upon, he will be able to point out the climaxes in any phrase; but it is necessary that he should be able to analyze the sensations, emotions, and most subtle feelings that are awakened by the music, and think them out into a clear and tangible form so that he can explain them to a pupil and make the principles manifest to him, and show him how to bring out these effects in their most perfect manner from any passage he may play. In fact, to teach expression successfully, requires the most extended and careful preparation. The course of reading and study is quite extensive, as above indicated, and it will require considerable experiment and the bringing to light of one's most obscure musical impressions and an analysis of the emotions awakened by music and a putting of these into clear and concise language; then the teacher can successfully teach expression.

The reader may ask on what line shall the feelings be analyzed. First it should be decided whether a composition is thematic, or lyric in its style. Then its phrasing should be decided upon, and in some instances it will be necessary to play the passage over a number of times before deciding. After the phrases are thoroughly marked, it should be decided whether each is divided into two sections, or as is sometimes said, into question and answer. The general impression of the passage should be taken, as to whether it is gay and joyous, or sad and sombre. Then decide upon its accents and climax point, this also may require repeated playings. When it is hard to decide which of the various accents shall be the climax, play it over, leaving out those notes or chords where you suppose the accent to be, and note the effect. The more incomplete the effect will be with these chords left out, the more sure you can feel that in them is the climax point. This can be illustrated as follows: The grandest sentence ever penned is: "And God said, let there be light, and there was light." Repeating this over, emphasize the word God and the word Said, the first word Light, and the word Was, and the last word Light. Then repeat it, dropping out the first word Light, and see how utterly senseless the whole thing sounds. That would prove the first word Light to be the climax of the sentence. Or, it might be said, that the word Light is the axis upon which the whole revolves. While the above analysis might not bear

criticism, from the fact that the sentence has three phrases, the illustration is sufficiently clear in its application.

When the whole piece has been analyzed after this fashion, and the crescendo and diminuendo, points of climax and repose all settled upon, there is no reason why the piece cannot be taught with most effective expression, so that the dullest pupil, musically considered, can play it effectively. For he can accent a given chord or note if so directed. And to play a passage light or soft because one is so directed is far better than to play it in an expressionless manner. But, of course, the more sensitive the musical nature of the pupil, the more satisfactory will be the effect.

CONTINUITY OF TONE IN PIANO PLAYING.

BY A. ROMMEL.

It appears almost useless to say another word on this subject. It has been treated so often, it has been the burden of our song from the very beginning of our studies, that it seems to be rational to arrive at the conclusion that all has been said that can be said. Yet I believe that the most that has been said about the method of obtaining a good legato is exceedingly unsatisfactory.

Every musician knows that good legato playing is not often met with outside of the artistic ranks, and every piano teacher is aware of the fact, that the most difficult feat he has to perform is to make his pupils play legato.

There are two reasons for this state of affairs. First, the undeveloped condition of the musical faculty within the great majority of pupils. Second, the irrepressible tendency to use the muscles of the forearm *actively* whenever the fingers are engaged. This paper will be devoted to the second point.

The modern French school of piano playing, which had as its founder Nicolas Joseph Huellmandel (1751-1828), and found its highest culmination point in Frederic Kalkbrenner (1784-1849) has the honor of making the pianistic world acquainted with the fact, that in good piano playing the arm must be loose. That the arm must be in a relaxed condition has been known and taught now for nearly a century; it is the *essential physical* condition for legato playing, every teacher knows it, and yet the greater portion of piano students fail to attain a good legato. Why? Because we have not yet advanced one step beyond the simple statement "hold the arm loose." To my knowledge no one has yet said *how* to keep the arm loose when the fingers are active. A beginner may be told day after day, week after week, and month after month to hold his arm loose when playing, and he will not do it.

Whenever the untrained hand uses a finger it uses the muscles of the forearm with it actively; this produces stiffening of the whole hand, it also causes (supposing the hand to be on the keyboard) a pulling up of the hand away from the keys; hence there can be no legato. The simultaneous use of finger and arm muscles is nature's way, do it automatically.

The moment a beginner puts his hands on the keyboard, from sheer force of habit his arm muscles are on the alert and ready to act, and they do act without the owner being conscious of the fact in the least, and he may be told again and again to hold his arm loose, yet he will not do it, because he has no conception of the feeling of an active finger with a relaxed arm.

The first thing to do is to make the mind familiar with the feeling of the relaxed arm. This can be done by simply letting the pupil observe his arm when in absolute rest. Let the hand be held above the keyboard, let the arm muscles relax, the hand will drop, and the keys will be pressed down with the entire weight of the arm. If the keys are not pressed down it shows that the arm muscles are active, pulling the hand up, away from the keys. This pressing down of the keys must not be a muscular pressure, but simple the consequence of the complete relaxation of the arm muscles.

After this has been attained let a finger be raised. It

will be found that the pupil will invariably give a pull with the muscles of his forearm. As long as this is the case the movement is valueless, it must be persevered in until it can be done without this participation of the arm muscles. When it is done right, the four inactive fingers will be felt to press the keys more heavily, for the simple reason that there are only four fingers to sustain the weight of the arm instead of five. When the raising of the finger can be done well, then let it be put down quietly, unaccompanied by any push of the arm muscles. Each finger must be exercised repeatedly in this way. Now let all five fingers be pressed up, lift the first (thumb), put it down, let the arm rest on it, and raise the other four just enough to let the keys up, and the beginner will not only find that his thumb is pressed on the key much harder than before, but that as long as his arm is relaxed, he cannot let go of the key his thumb is pressing down until he has put down another key with another finger, and transferred the weight of the arm to it. This gives us legato. A beginner can do nothing else but press the keys down as described above, when his arm is relaxed. The trouble is to get them to relax their arm muscles when their hands are on the keyboard; they generally use a muscular pressure to get down the keys, whereas the putting down of the keys ought to be a simple consequence of the correct use of the arm, to a certain extent, the pressing down of the keys should take place independent of the will of the player. Nothing ought to be done with the wrist until a pretty fair conception is established of an active finger and quiet arm. Where this is established, legato will give little difficulty.

NARROW IDEAS.

PEOPLE who look at musical education, especially that of young ladies, are apt to let two objects fill their entire horizon. It is regarded either as a mere accomplishment, which may enable one to entertain company pleasantly, or only as a means of obtaining a livelihood.

Neither of these is an unworthy purpose; but there are other weighty considerations, which ought not to be lost to sight.

An education which does not touch with purifying influence the *home life*, making it brighter for each and promoting the happiness of all, is measurably a failure. To say the least, it does not accomplish what it ought. And, as the moral atmosphere of a community is only the aggregation of the home life of the individual households, this education should be felt in every circle in which one moves, giving direction to thought, moulding taste, and manifesting uplifting power everywhere.

No branch of education has such possibilities before it in the line of obtaining control over the mind and heart as music, and nowhere is this power so potent as in the home; and there its sway is most effective when in the hands of the mother and the sister.

The songs of home have a wonderful out-reach into the after-life, as well as intense magnetism in holding the bonds of family love so closely as to make home "the dearest spot of all the earth," and restrain young men especially from wandering away to seek pleasure elsewhere. Many a parent is echoing the refrain, "Where is my wandering boy to-night?" when, if the sweet influences of musical culture had not been deemed unworthy of expenditure or left merely to entertain strangers, the boy's whereabouts would not be the subject of solicitude.

Nor is this confined to the boys alone, for the girls also share it largely with them. In any bright youth there is an insatiable longing for pleasure; and, if this be not satisfied by the charms of the family circle, opportunities will be sought—unreceptively, if necessary—elsewhere. It is possible to hold this spirit in control by rigid discipline for a while; but, unless all buoyancy of spirit is crushed out, it will sooner or later overlap the barriers of restraint, and bring pain and sorrow to loving hearts, which see their mistakes too late for rectification.

Young people (and the older ones too, for that matter) should be taught that he or she who uses music as the gift of God to brighten and purify the home life, or to put sunshine into a lonely heart anywhere among the lowliest, is as surely and acceptably serving the King of kings as are the seraphim who sing before His throne; and those who are taught, either directly or indirectly, to use their musical talents only for display are given an impetus in the wrong direction, which not only hinders their usefulness, but also is harmful in cultivating selfishness.—*Musical Herald*.

HEART'S DELIGHT.

Edited by
CHARLES W. LONDON.

P. NOWOCZEK.

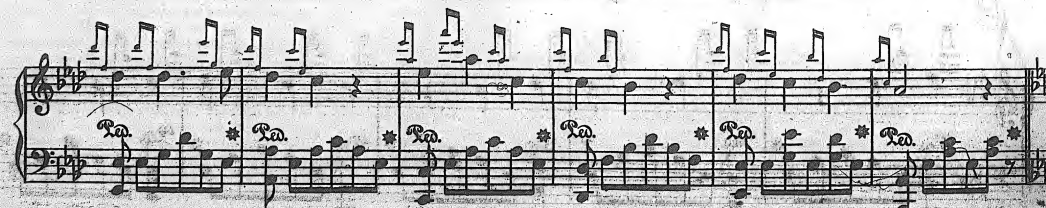
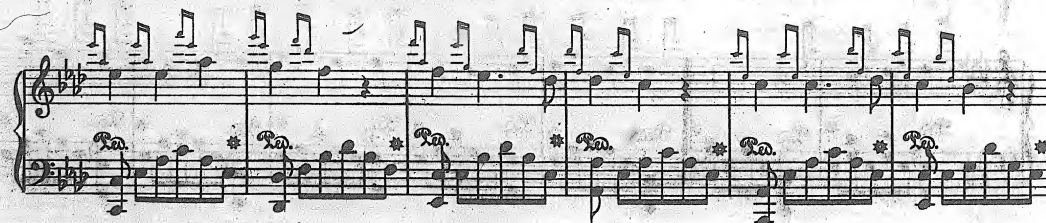
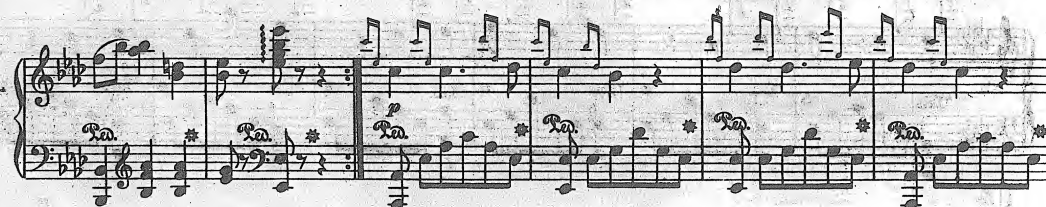
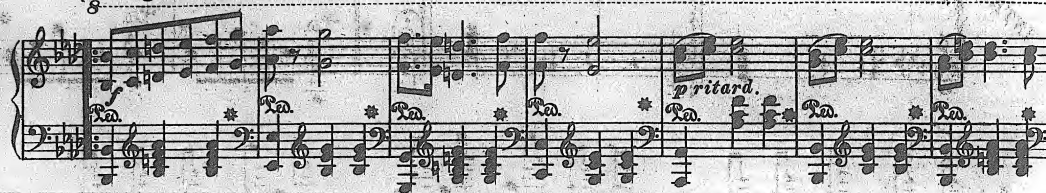
Andante. M.M. ♩ 66 to 72.

INTRO.

The musical score is written for piano. It begins with an 'INTRO.' section. The tempo is marked 'Andante' with a metronome range of 66 to 72 beats per minute. The key signature consists of two sharps (F# and C#). The score is divided into four systems, each containing a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' and 'f'.



Allegro. M.M. 116 to 126.



Tempo primo.

(a)

Allegretto. M.M. ♩ 104 to 116.

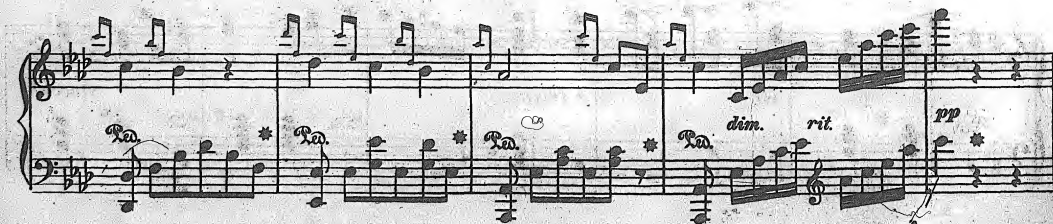
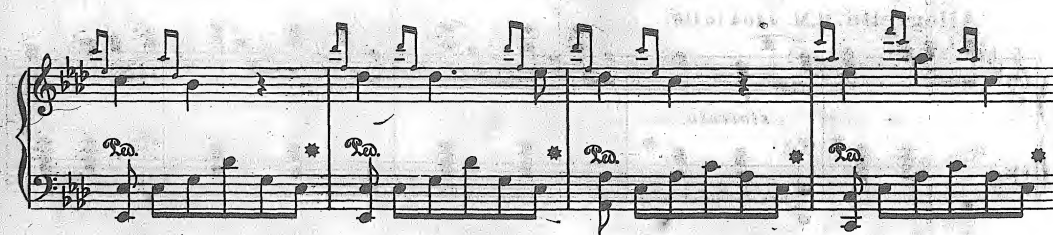
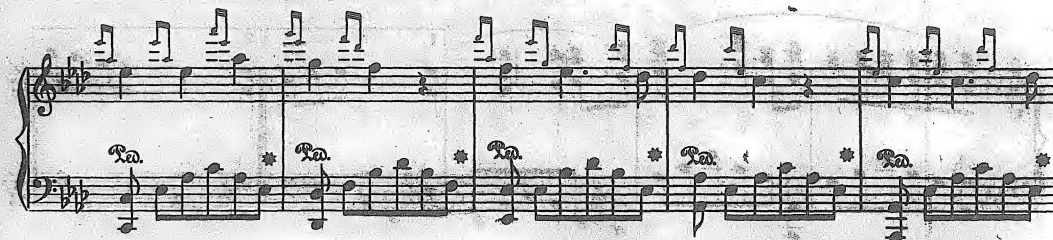
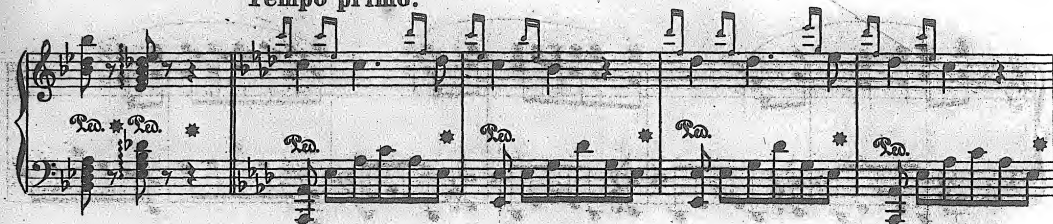
staccato.

rit. *a tempo.* *staccato.*

a) Make clearly prominent the under notes of right hand in these measures where the upper notes are reiterations.



Tempo primo.



POLONAISE ANTIQUE.

OBBLA.

IGNATIUS KAVANAGH, Op. 2.

Allegretto sempre delicato grazioso.

a) The fingering should be strictly followed. The reiterated notes of measures one, three, etc. may be taken with the hand touch.

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First system of musical notation. The treble staff contains a melodic line with various ornaments and fingerings (1, 2, 3, 4, 5). The bass staff provides a harmonic accompaniment. The tempo/mood marking *mf piu animato.* is present.

Second system of musical notation. The treble staff continues the melodic line with a repeat sign and first/second endings. The bass staff continues the accompaniment.

Third system of musical notation. The tempo/mood marking *loco.* is above the treble staff, and *p tempo primo.* is below it. The treble staff has a *tr* (trill) marking. The bass staff continues the accompaniment.

Fourth system of musical notation. The treble staff features a *dim.* (diminuendo) marking. The bass staff continues the accompaniment.

Fifth system of musical notation. The treble staff continues the melodic line with various ornaments and fingerings. The bass staff continues the accompaniment.

The musical score consists of five systems of staves. The first system begins with a treble clef, a key signature of one flat, and a time signature of 3/4. It includes a first ending bracket labeled '8' and a 'loco.' marking. The right hand (R.H.) is marked 'p dolce.' and the left hand (L.H.) is marked 'cres - cen - do.' The second system continues the piece with a 'mf' marking in the right hand and a 'dim.' marking in the left hand. The third system features a 'R.H.' marking and a 'xeffiroso. pp' marking. The fourth system is marked 'p dolce.' and the fifth system is marked '8'.

a) The fourth finger slides off the E \flat key down to the D and at the first sixteenth notes D, F, the fingering demands that each note shall be sounded clearly. Fingering aids in phrasing, clearness and ease of execution and this accounts for some of the above seeming awkwardness of fingering.

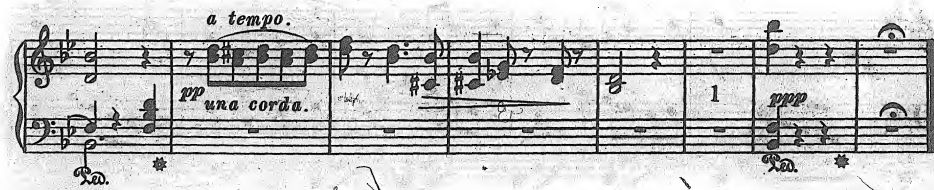
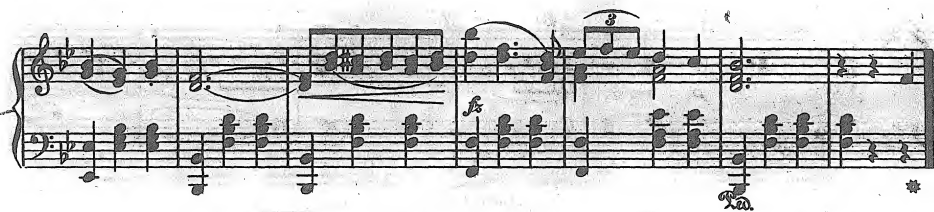
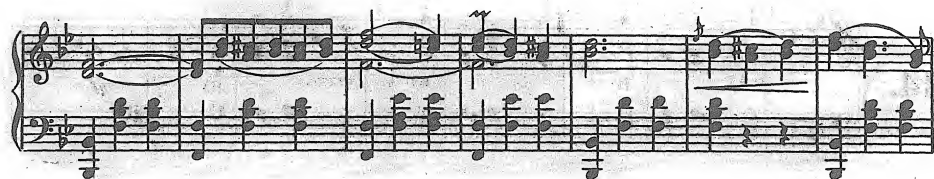
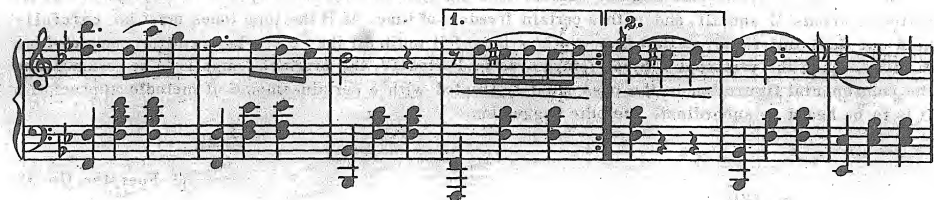
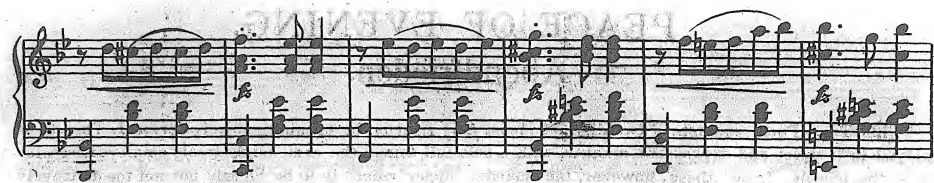
Polonaise Antique - 3.

OLD VIENNA.

W. KIENZL.

Tempo di Valse.

This musical score is for a waltz titled "Old Vienna" by W. Kienzl. It is written in 3/4 time and features a key signature of one sharp (F#). The tempo is marked "Tempo di Valse." The score is arranged for piano and consists of five systems of music. Each system contains a treble and bass staff joined by a brace. The melody is primarily in the treble staff, while the bass staff provides a harmonic accompaniment using chords and single notes. The first system begins with a piano (p) dynamic marking. The notation includes various musical symbols such as eighth and sixteenth notes, rests, and bar lines. The piece concludes with a final cadence in the fifth system.



PEACE OF EVENING.

Abendfrieden.

This Tone-Poem consists of two distinct ideas. The first is the opening subject, Period I. This to be played in a sweet and expressive manner, with a soft full touch, the arm being freely employed especially at the chords. In all these, however, the melody, (upper voice) is to be clearly but not too distinctly heard. It must preponderate slightly without standing out. The second subject is to be played a little faster, Periods II and III, and with a certain freedom of time. At B the long tones must be carefully held out their full value, so that they continue to be felt until all the voices have entirely completed their motives. When the principal subject returns, as in Period IV, the original tempo is to be resumed, and the contrapuntal figuration in the bass must be treated with a certain amount of melodic appreciation. It is to be heard as subordinate melodic suggestion.

Ad. Foerster, Op. 63.

♩ = 120.

14.

p A) *B)* *cresc.* *B)* *mf*

V *B)* *p* *cresc.* *V* *A* *V*

f *pp poco rit.* *p* *C)* *V* *5*

V *mf* *p* *cresc.* *V* *III*

Handwritten musical score on six systems. The notation includes treble and bass staves with various musical symbols, dynamics, and performance instructions.

System 1: Treble staff has a melodic line with notes 3, 4, 5, 2, 4, 3, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. Bass staff has a rhythmic accompaniment. Dynamics: *cresc.*

System 2: Treble staff has a melodic line. Dynamics: *mf*, *dim.*, *poco rit.*, *pp*. Performance instruction: *a tempo* IV.

System 3: Treble staff has a melodic line. Dynamics: *cresc.*

System 4: Treble staff has a melodic line. Dynamics: *mf*, *dim.*, *p*, *cresc.*

System 5: Treble staff has a melodic line. Dynamics: *p*, *dim.*

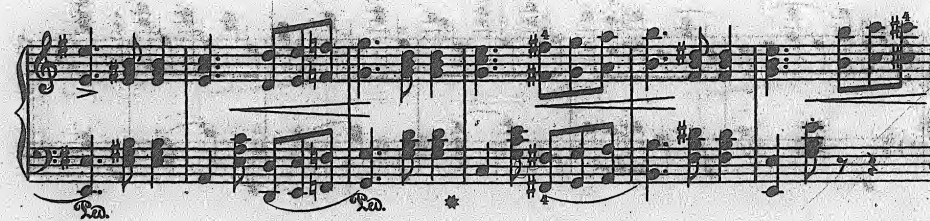
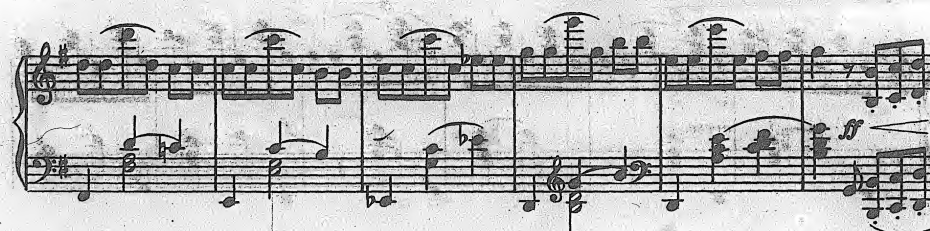
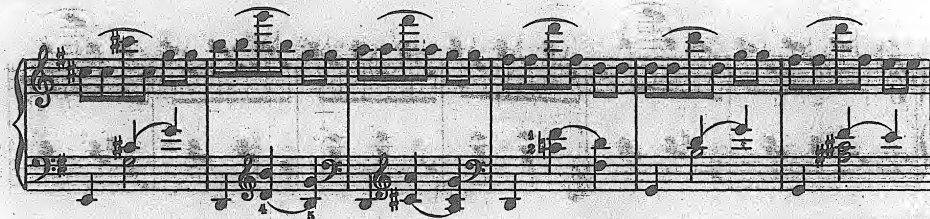
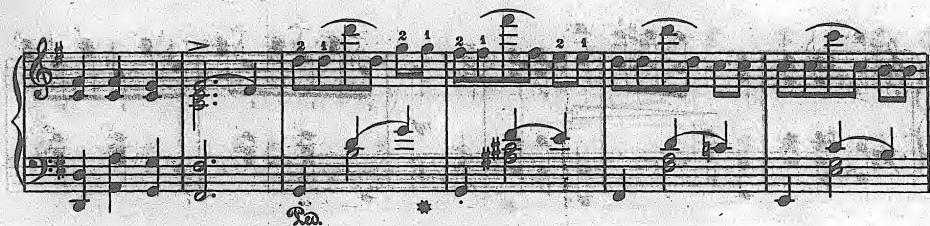
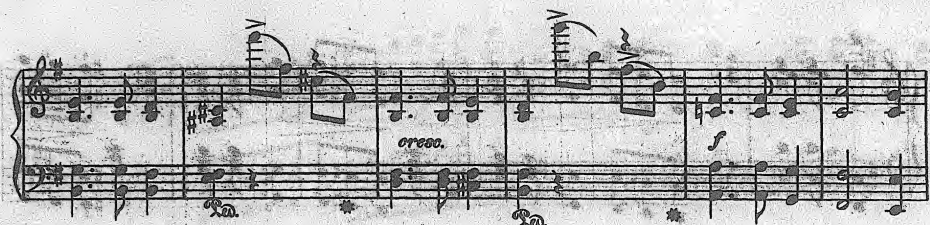
System 6: Treble staff has a melodic line. Dynamics: *pp*, *dim.*, *poco rit.*, *pp*. Section: *Coda.*

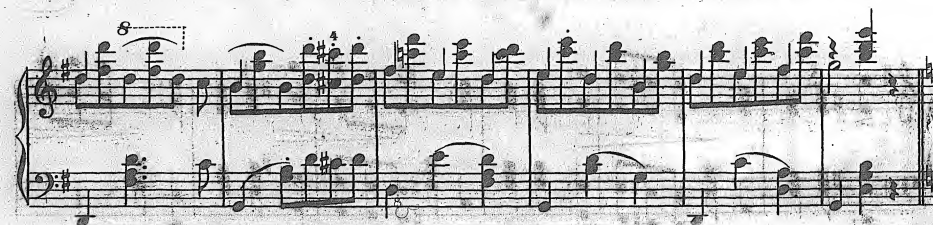
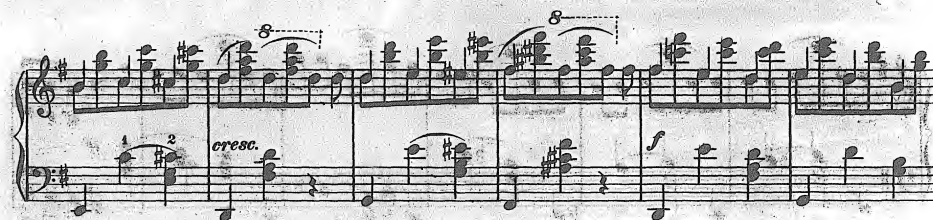
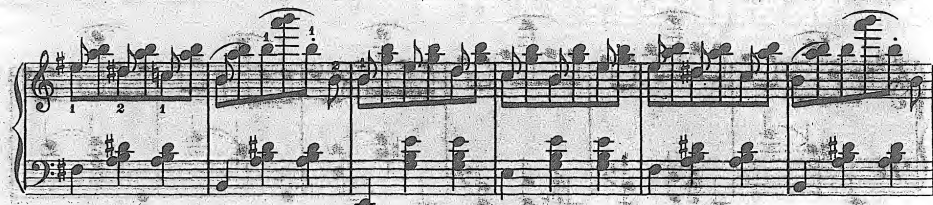
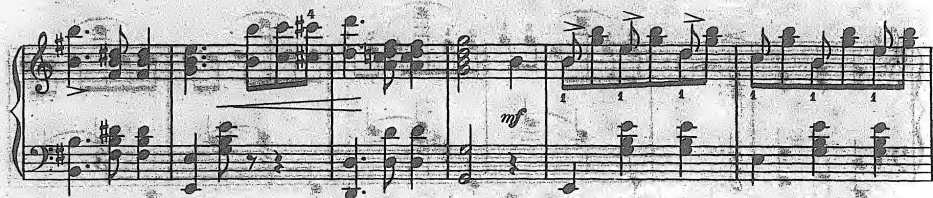
CONCERT WALZER.

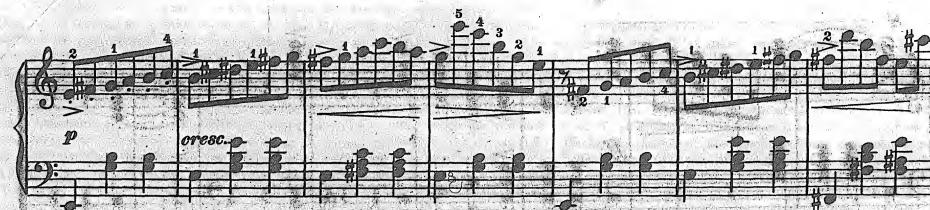
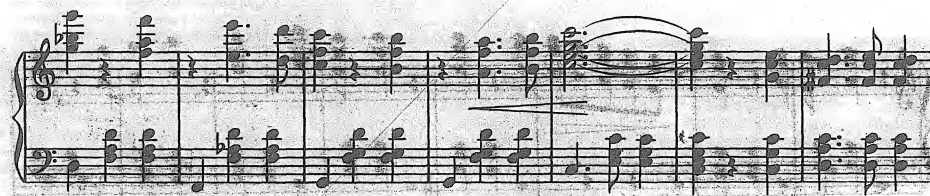
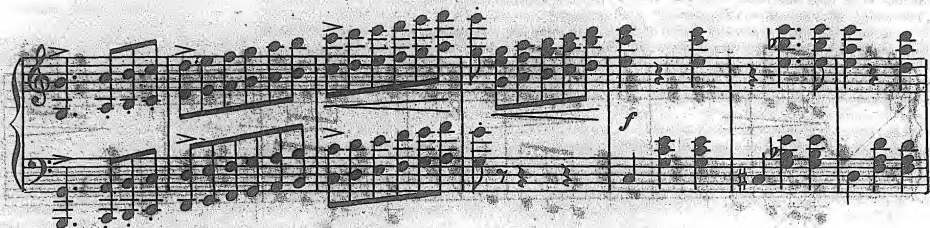
Con moto. M.M. ♩ 112 to 128.

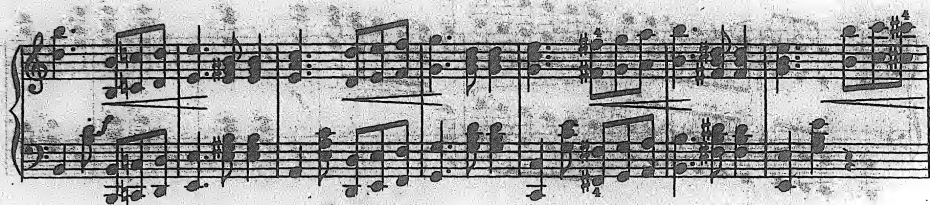
R. DOLES, Op. 7.

The musical score is written for piano and consists of five systems. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is written for piano (p) and includes various chords and melodic lines. The second system continues the piece with similar harmonic structures. The third system introduces a right-hand (R.H.) melodic line and a left-hand (L.H.) accompaniment, with a forte (ff) dynamic marking. The fourth system features a staccato section with a piano (p) dynamic. The fifth system concludes the piece with a first ending (1.) and a second ending (2.), both marked with a forte (f) dynamic.

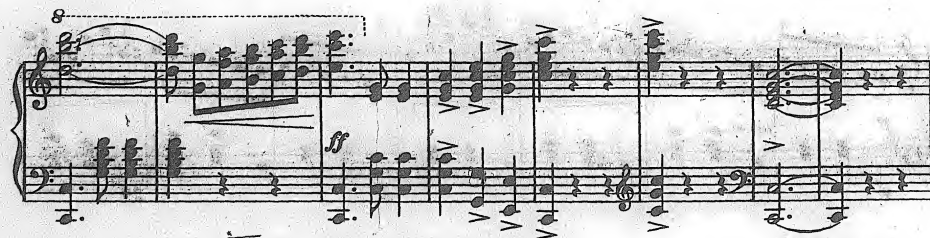
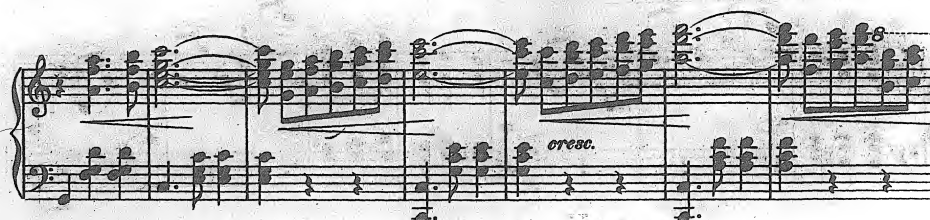
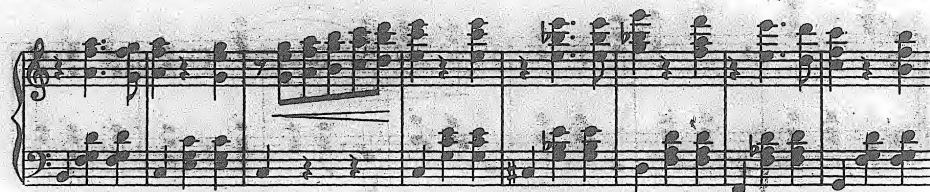
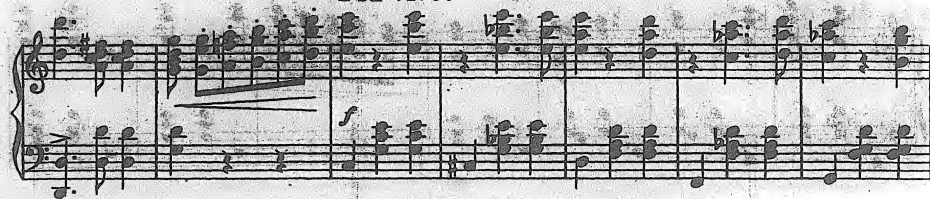








Più vivo.



SOURCES OF INFORMATION CONCERNING
MUSICAL COMPOSITIONS.

BY EDWARD HATYER PERRY.

DURING the past season I have received scores of letters from musical persons all over the country, asking for the name of the book or books from which I derive the fund of information, anecdote, and poetic suggestion, concerning the compositions used in my lecture recitals, particularly the points bearing upon the descriptive and emotional significance of such compositions. All realize the importance and value of this phase of interpretative work, and many are anxious to introduce it in their teaching or public performances; but all alike, myself not excepted, find the sources of such information scanty and difficult of access. As I am always obliged to make the same reply, and that rather a lengthy one, to such inquiries, it will save many repetitions and much labor, besides reaching a far larger number, if I may be allowed to make it through the columns of *THE ETUDE*.

First, let me say frankly that there is no such book, or collection of books. My own meagre stock of available material in this line has been laboriously collected, without definite method, and at first without distinct purpose, during fifteen years of extensive miscellaneous reading in English, French and German; supplemented by a rather wide acquaintance among musicians and composers, and the life-long habit of seizing and magnifying the poetic or dramatic bearing and import of every scene, situation and anecdote.

I sincerely regret that I cannot point the student to more easy and direct paths to the information of which he is in search; but such aid as is in my power, I am glad to give, as well as to detail my own methods of procedure. If asked to enumerate the sources from which points of value concerning musical works can be derived, I should answer that they are three, not all equally promising, but from each of which I myself have obtained help, and all of which I should try before deserting the field. These are: first, and perhaps the most important, reading; second, a large acquaintance among musicians, and frequent conversations with them on musical subjects; and third, an intuitive perception, partly inborn and partly acquired, of the analogies between musical ideas, on the one hand, and the experiences of life and the emotions of the human soul, on the other. I will now elaborate each of these a little, to make my meaning more clear.

While there is no book in which information concerning the meaning of musical compositions is collected and classified for convenient reference, such information is scattered thinly and unevenly throughout all literatures, a grain here, a nugget there, like gold through the secret veins of the earth; and can only be had by much digging and careful sifting. Now and again you come upon a single volume, like a rich though limited pocket of precious ore, and rejoice with exceeding gladness at the discovery of a treasure. But unfortunately, there is usually nothing in the appearance or nature of such a book to indicate to the seeker before perusal that this treasure is within, or to distinguish it from scores of barren volumes. And the very item of which he may be in search is very likely not here to be found, so he must turn again to the quest, which is much like seeking a needle in a hay-mow, or a pearl somewhere at the bottom of the Indian Ocean.

Musical histories, biographies, and essays—what is usually termed distinctly musical literature—by no means exhibit the only productive soil, though they are certainly the most fruitful, and should be first turned to, because nearest at hand. Poetry, fiction, travels, personal reminiscences, in short every department of literature, from the philosophy of Schopenhauer to the novels of George Sand, must be made to contribute what it can to the stock of general and comprehensive knowledge, which is our ambition. Instance these two authors, because, while neither of them wrote a single work which would be found embraced in a catalogue of musical literature, the metaphysical speculations of

Schopenhauer are known to have had great influence upon Wagner's personality, and through that, of course, upon his music; while in some of the characteristics of George Sand, will be found the key to certain of Chopin's moods, and their musical expression. But even where no such relation between author and composer can be traced, I deem one could rarely read a good literary work, chosen at random, without chancing upon some item of interest or information, which would prove directly or indirectly of value to the professional musician in his life work. And this is entirely apart from the general broadening, developing and maturing influence of good reading upon the mind and imagination, which may be added to the more direct benefit sought, forming a background of æsthetic suggestion and perception, against which the beauties of tone pictures stand forth with enhanced power and heightened color.

I know of no better plan to suggest to those striving for an intelligent comprehension of the composer's meaning in his great works, than much and careful reading, of the best books in all departments, and the more varied and comprehensive their scope, the better. In the search for enlightenment concerning any one particular composition, I should advise the student to begin with works, if such exist, from the pen of the composer himself, followed by any biographies, and all essays, criticisms and dissertations upon his compositions, which are in print. If these fail to give any information, he should proceed to read as much as possible, regarding the composer's country and contemporaries, and concerning any and all subjects in which he has become aware, by the study of his life, that the master was interested. The chances are that he will come upon something of aid or value, before finishing this task. Still very often the quest will and must be in vain, because about many musical works there exists absolutely no information in print.

I can perhaps better indicate the course to be pursued by giving some illustrations in my own experience. The following will serve: During a recent trip in New York State, I was asked whether Grieg's Peer Gynt Suite were founded upon any legend or story, and if so, what. Though familiar with the composition in question, I had never played it myself, nor given it any particular attention, and in point of fact was as ignorant on the subject as my interrogator, and obliged to confess as much. Being, however, convinced, from the names attached to different parts of the suite, of the probability of its foundation upon some literary or historic subject, I determined to investigate. I first read several biographical sketches of Grieg, but found no special mention of the Peer Gynt Suite; then everything I could secure on the subject of Norwegian music in general and Grieg's compositions in particular, without avail. As I knew Grieg to be, with the possible exception of Chopin, the most intensely national and patriotic of all composers, I inferred that if he had taken any legend or story as the basis of this work, it was undoubtedly Norwegian in character. I read, therefore, several articles on the history of Norway, the Norsemen, and the Norwegian language and literature, watching carefully for the name of Peer Gynt, but in vain. I next undertook some of the sagas or ancient Norse traditions, with the same result. Having exhausted my resources in this direction, I began to investigate modern Norwegian literature. Here, of course, I encountered, in large type, the names of Bjornson and Ibsen, and almost at the outset, I found among the works of the latter, the versified drama of Peer Gynt, and my search was at an end. Having procured a German translation of this drama, I found scenes and characters to correspond exactly with those which figure in Grieg's music, and a reference in the preface to an orchestral suite, by this composer, founded upon Peer Gynt.

Now, had I been as well informed as I recommend all my readers to be, I should have known at the outset of this Norwegian drama, and been at once upon the right track. But being only familiar with those prose dramas of Ibsen which have been translated into English, I was obliged to undertake all this extra labor, to ascertain a

single simple fact; which only proves once again, that the more the musician's memory is stored with miscellaneous facts and ideas, even such as do not seem to have any connection with music, the lighter and more successful will be his labors in his profession.

The second main source of information concerning musical works is found among musicians themselves. There is a vast amount of tradition, suggestion and knowledge appertaining to the masterpieces in this art, which has never got into print, and lives only by passing from month to month, much as the early legends of all countries were orally handed down among minstrels and skalds from generation to generation. Every great interpreter and every great composer becomes, with the passage of years of a long and active life, a vast and valuable storehouse of all sorts of hints, facts and ideas on the subject of various compositions, which usually die with him, except such portions as have been orally transmitted to pupils and associates. In this respect the late Theodore Kullak was worth any three men I have ever known, and those of his pupils who had tastes and interests similar to his own; and were of retentive memory, have all derived from him no mean portion of their material. To call from every musician and musically-informed person all the odds and ends of information in his possession, is a valuable, though perhaps selfish, habit. And here let me emphasize to all students the importance of not allowing the memory to get into that very prevalent bad habit of refusing to retain anything which is not presented in print to the organ of vision. The ear is as good a road to the brain as the eye, and every one should possess the faculty of acquiring information from conversations, lessons and lectures, as readily as from books.

The third resource of the seeker after truth of this nature is to be found within himself. The musician should early accustom himself to grasp clearly the essential essence, the vital principle, of an artistic mood, a dramatic situation. For some such moment, mood, or situation, however vague or veiled, underlies every true art work, and unless the performer can perceive, and comprehend this inner germ of meaning clearly enough to express it intelligibly, though it may be crudely, in his own words, he will find that many a hint has been lost upon him, and many a bit of knowledge, that might have been his, has escaped him. This is not a musical faculty merely, it is a mental peculiarity. Every person, whatever his profession, should train himself to catch, as quickly and clearly as may be, the real drift of a book, an argument, a chain of circumstances, a political situation, of history, of character, and to place his finger instinctively upon the germ, about which all else centres.

The power to feel instinctively the real mood and meaning of a musical composition is by no means confined to the musical profession; indeed, is often strongly marked in those ignorant of the very rudiments of the art. I remember once playing to a rough old trapper, of the early pioneer days in Wisconsin, who had drifted back to civilization to "die in camp," as he expressed it, the revolutionary étude of Chopin, op. 10, No. 12, written on receipt of the knowledge that Warsaw had been taken and sacked by the Russians. "What does it mean?" I asked when it was finished. He sprang from his chair in great excitement. "Mean!" he said, "it means cyclone in the big woods! Indian onslaught! White men all killed, but die hard!" His interpretation, I need not say, was not historically correct, but for all artistic purposes, it was just as good, though expressed in the rough backwoods imagery familiar to him. He caught the tone of rage and conflict, of desperate struggle and dark despair, which sounds in every line, and he had truly understood the composition, to the shame of many a well-educated musician, whose comment would probably have been, "how difficult that left hand part is! De Pachmann plays it much faster, and with such a beautiful pianissimo."

This particular study is simply a vivid mood picture. It is not in any sense what is called descriptive or programme music, yet it has a distinct meaning, which can be more or less adequately expressed in words, for the

aid of those who do not readily grasp its expression through the music itself. I wish to reiterate here what I have before stated, that I would not be understood to hold that all music has or should have some story connected with it. I merely believe that every worthy composition is the musical setting of some scene, incident, mood, idea, or emotion. Long practice in perceiving and grasping what may be termed the "internal evidence" of the music itself will develop in the musician a susceptibility to such impressions, which will often lead him to a knowledge elsewhere sought in vain, and greatly lessen his labors in arriving at knowledge elsewhere to be found.

I have now thrown all the light in my power upon the *modus operandi* of obtaining information and ideas relating to musical compositions, and have, I think, demonstrated the difficulty of such an undertaking. For my own lecture recital programmes I often select works about which I happen to be well informed, and have more than once spent an entire summer in reading and research concerning others which I wished to include. It will be seen, from the nature of the case, that because one possesses full information in regard to a certain ballad or polonaise, by no means establishes a certainty, as is sometimes inferred, that he will be equally enlightened concerning all others. There never was and never will be any one man who can furnish information on the subject of all compositions, and it is equally impossible that any glossary or cyclopedia will ever be compiled which can refer the student to books containing points in regard to any musical work he may chance to be practicing or wishing to perform.

PHYSIOLOGY AND PIANO TECHNIC.

BY JEAN MOOS.

THE writers on this subject differ widely in the fundamental principles of this important portion of the pianist's education. Development of muscular power is the watchword on one side, musical conception on the other. The representatives of the first assert that the development of the muscles of the fingers, hands and arms is the only means for acquiring the necessary technical skill. They are the devotees of the Technician and Practice Clavier. Their antagonists, and among them prominent performers, who prove by their own accomplishments that their side of the question is entitled to careful consideration, claim that a good technic can only be obtained by playing the piano.

What is technic? how is it acquired? Piano technic is the ability of the fingers, hands and arms to perform in a faultless way the mechanical actions required to render a musical composition. These mechanical actions are made by the muscles, and the muscles are operated from the nerve centres through the medium of the nerves. The muscles are only the means to accomplish a desired purpose, and however highly they are developed, however powerful they may be, muscle power and muscle training alone will never make a fine performer, not even a fine technical performer. The muscles are the tools of the nervous system. They have no motive power, but are dependent entirely on the nervous system for their active impulse, and on the nervous centres in special. This does not by any means infer that the development of the muscles should be neglected; on the contrary we must train the muscles to their highest possible ability, and for this purpose the Technician and Practice Clavier offer all that is desirable and will accomplish in a much shorter time, and in a more satisfactory way, what would otherwise take years of faithful and trying study by practice on the piano alone. The Technician affords an opportunity to develop systematically all the muscles and groups of muscles, and also demands that the mind shall concentrate itself on the production of the various actions, while by practicing technics on the piano, the sense of hearing absorbs, unconsciously to one's self, a portion of the executive ability of the mind. At the same time we must

not forget that the greatest pianists the world has ever seen, artists who are not likely to be surpassed very soon, have acquired their astonishing techniques without the use of these very helpful accessory instruments.

The muscles of the fingers, hands and arms are under control of the will power. If the actions of a muscle or of a group of muscles are constantly exercised, the actions will, after a time become unconscious, at least to a certain degree. For instance, the muscles of the legs are operated by portions of the voluntary nerve system.

Through the constant exercise they undergo by walking, the action becomes to a great extent involuntary, in other words, the voluntary actions of the muscles will after sufficient practice become reflex actions. The muscles which are used in piano playing are subject to the same process. A performer is sometimes so much overcome with stage fright in public performances that he loses all control over the muscles, but with the help of reflex action he is able to go automatically through his task. A composition, if well practiced, is played by reflex action, the will power only superintending the involuntary motive power.

If we play a piece for the first time the eye carries its impressions to the nerve centers. From there the active impulse is transmitted by way of the nerves to the muscles, which do their work voluntarily, with the exception of some passage work which has by previous study been made automatic property of the fingers and is available for immediate use whenever called for, the eye transmitting only the first few notes and the climax of the passage to the nerve centres, the fingers completing it unconsciously. After repeating the piece or the passage several times, the fingers commence to do their work automatically, without receiving for each motion a distinct impulse. Voluntary action is gradually replaced by reflex action, and after sufficient practice the fingers are moved entirely by reflex action, the latter being, if I am allowed the simile, the pupils of the voluntary action. When a piece of music is memorized, the fingers do their work automatically. To prove this we have only to take the notes and attempt to read the music, and we will discover that the notes are no help whatever, but rather an encumbrance. This, of course, after studying a piece for such a length of time that the performance of it has become an habitual action. Our finest pianists attain a speed of ten or eleven hundred notes per minute, each note representing a double motion of up and down stroke, and if we add to this an average of one to each note for horizontal motion of the fingers, wrists and arms, the sum of actions is thirty to thirty-three hundred movements to a minute, which is undoubtedly the highest rapidity of muscular motion developed by the animal organism. Piano playing in its first stage, however, is not so much a matter of muscular power as an intellectual process, depending to a great extent on the state of the nervous system. It develops, as such, a portion of our intellectual faculties, and by doing this takes part in cultivating the remaining parts of our intellect. Considering this we may certainly be justified in dismissing the term, mind-killing influence of musical training, which some matter of fact ignorant people are pleased to apply to our art. By the same way of reasoning we can arrive at the conclusion that the cultivation of those intellectual qualities which are not occupied in performing music, has in its turn a favorable tendency on the development of those faculties which are essential to technical training. It is well to bear in mind, that most all of our virtuosi are not only fine pianists but also men and women of the highest intellectual qualities. Rabinstein and Bülow, who are the most prominent representatives of pianistic accomplishments, are at the same time intellectual men in the highest sense of the word.

By all means then let us train the muscles to their utmost capability, hearing in mind, however, that only when mechanical skill, intellectual and emotional power are united the highest perfection can be attained.

Careful attention to one thing proves superior to genius and art.—Cicero.

THE ART OF LISTENING.

BY A. J. GOODRICH.

CONSIDERING the fact that all music appeals directly to the auricular faculties, it seems very strange that so little is done by musical instructors to cultivate the sense of hearing among their pupils. Violin and vocal students necessarily acquire some facility in recognizing the difference between certain intervals, though their apprehension of rhythmic and harmonic changes usually remains dormant.

Flute, clarinet and cornet players, and even pianists and organists are generally uncultivated, so far as listening may be considered. Pianists, who produce from the instrument a harsh, unpleasant tone, do not realize that the only safeguard against bad playing is a cultivated ear. Therefore, teachers who ignore this remedy, ignore the very root of the difficulty; for if pupils could distinguish between musical and unmusical effects, they would soon remedy their defects of touch.

Von Bülow spoke a bitter truth when he said: "Pianists have no ears." They touch a certain key supposed to produce a certain tone—the taster is responsible for the rest. If the taster chances to be a blacksmith, as is frequently the case, the performer remains blissfully ignorant of this fact. The piano is supposed to be attuned. But this is of minor importance when compared to the details of touch, tone-quality, phrasing, etc., which none but a cultivated ear can properly regulate and adjust.

It is commonly supposed that if one hears considerable music he will become cultivated, but this is true only in a limited sense. If a young person be sent from home and made to drift about from place to place among different kinds of people and customs, he will eventually become more or less world-wise. But the fact remains that some special home-education would have enabled him to appreciate more readily and fully whatever his unaided observation taught him, and in a much shorter time.

And in music, it may be truly asserted that better results can be produced in the matter of ear-training from a year's systematic course of auricular exercises than would be possible from ten years' experience in merely attending concerts. Let those who would despise this assertion, answer the question: How much of a symphony do average concert-goers comprehend? What can they tell you after listening to a concerto, overture or symphonic poem? Scarcely more than a child would discover in a kaleidoscope. They mistake extraneous embellishments for melodic motives, outline for delineation, the frame for the picture.

It is not sufficient for a class to be requested to listen. The necessity must first be explained to them, and then they must be told *how to listen*. The phenomena of sound and the fundamental principles of our system of tones may require some explanation at the very outset of the ear-training course.

In order to fully exercise any particular faculty, it is necessary to concentrate the attention as much as possible. This is especially true of the sense of hearing; for, as the sounds are invisible, there must be some inner receptacle for their lodgment. The writer has observed in his "Musical Analysis" that those who see the most hear the least of a musical performance, and one of the most important conditions to attentive listening is that the keyboard of the illustrating instrument (piano or organ) be so situated as to be invisible to the class. Place a screen in front of the instrument, or have it in an adjoining room.

Most of those who aspire to becoming famous, fail. The aspiration is the cause of the failure. No one can become an orator by studying elocution. No one becomes a great writer if his only motive is to become a great writer. One cannot become a musician by consciously starting out to become a musician. When in a national crisis a man sees the course his countrymen should follow, and burns to utter the thoughts that are too hot to hold, then he may become an orator. When a river of song, like the ancient Alpheus, has flowed under the surface of a man's thought until it is ready to leap into the sunlight in a fountain of passion, the man becomes a poet; when a man's soul is thrilling with silent melody, ready to burst into expression from lip to finger tips, he becomes a musician.—*Abraham Bullard*.

"Unless a composer be sure that, in rushing into print, he will not only add to the quantity but to the quality of existing music, he had better gait awhile and study more. For what is the use of reproducing ideas which we can draw fresh from the fountain head?"—*Schumann*.

WISDOM OF MANY.

—Keeping everlastingly at it brings success.
Teaching is seed planting.—*Thomas Tapper.*
Youth-struggle seems to be the pillow for age-rest.—*Tapper.*
The young instructor generally tries to teach too much.—*Thomas Tapper.*

Those who never study a work away from their instrument know but little what the music contains.—*A. J. Goodrich.*

Couperin, so far back as 1717, said: "Beautiful playing depends more upon suppleness of the fingers than upon strength."

Thought well invested pays large returns; you cannot learn to manage this kind of investment with too much care.—*Tapper.*

The composer of music is the only one who *creates* beauty. All other artists merely imitate the beauty seen in nature.—*Fred. L. Lawrence.*

No man succeeds in any walk in life without effort, unless he be a genius, and even then he must apply his God-given powers.—*Edmond J. Myer.*

The self-complacency of many would be turned into modesty if they were to mind the maxim of a great artist, "All that is beautiful is difficult."—*G. S. Enes.*

A life without a purpose is a languid drifting thing; every day we ought to renew our purpose, saying to ourselves: This day let us make a sound beginning, for what we have hitherto done is naught.—*Thomas à Kempis.*

Professional singers and players are beginning to assume a position and dignity which they ought never to have lost by refusing any longer to *promote* conversation by their art.—*H. R. Havets.*

Every seed of carelessness and negligence sown in the beginning will spring up later and bring forth its bitter fruit. Under no circumstances is illustrated more forcibly Goethe's saying, "For every fault brings its own punishment on earth."—*J. C. Eschmann.*

Always remember that composers write with a reason: that they have a definite thought in all they do. It is morally more healthful to arrive at perfection in one department than to enjoy a puny mediocrity, or even an inferior excellence, in several, and Nature herself guides us to this conclusion by endowing men with special faculties.—*H. R. Havets.*

The thought that we have no knowledge of Harmony or Counterpoint, and know but few of the great master works, should not humiliate us, but drive us on to get possession of this knowledge. Schubert in his last days, only began a thorough course in theory; Schumann in his younger days despised rules, but when older re-wrote many of his earlier works.—*Presser.*

Amateurs give us so much trouble because they are creatures of twofold character; necessary and useful, when with a sincere interest they combine unassuming reticence; but contemptible, and to be disparaged, when they are bloated with vanity and conceit, anxious to push themselves forward and give advice. There are few artists whom I respect more than a first-class amateur, and there are few that I respect less than a second-rate one.—*Felix Mendelssohn-Bartholdy.*

A WASTE OF TIME.—Old Theodore Kullak told me, shortly before I left off studying with him in Germany, that he intended developing a piano method which should dispense with études altogether, as he found ample means for the cultivation of every kind and variety of piano playing in short examples or parts of the pieces by the great composers. He evidently believed that the old études were an immense waste of time.—*William H. Sherwood.*

THE Christmas holidays will soon be here. Please look over our list and see what to you is desirable. Many of our subscribers are working for premiums to give as Christmas presents.

SHALL THE TEACHER PLAY THE PUPIL'S
PIECES FOR THEM?

BY PERLEY V. JERVIS.

A GREAT many teachers of whom the writer has asked this question have answered promptly in the negative, giving as reasons for such answer—first, that it makes the pupil an imitator, by which process he loses individuality; second, that it is subversive of good study, because the pupil will play by ear; third, that if the pupil is taught the principles of phrasing, expression, and touch, he will seldom fail to bring out the emotional contents of the piece himself.

The writer would like to say a few words in reply to these objections, which the reader can take for what he thinks they are worth. Whether consciously or not, we are imitators from infancy. How does the child learn to talk? By imitation. Do his thoughts or speech lose individuality on that account? How are we taught to write? By imitating a copy. Does our handwriting lose individuality thereby? Has not every great composer had his period of imitation? Has it affected his originality? It is needless to multiply examples; there must be a basis of imitation underlying all progressive work. The writer has yet to learn of any method of teaching a fine touch or artistic rubato by word of mouth alone, and there are many other points in artistic playing that can only be acquired by imitation. A musically bright pupil will catch in five minutes' playing points in style that you could not make clear to him in an hour of talk. In fact, how is the study of pianoforte playing possible if the element of imitation be eliminated? Up to a certain point, the writer believes imitation to be absolutely necessary; when that point has been reached, with a musical pupil, there enters a subtle element that evades analysis, call it personality, soul, or what you will, that sends the warm glow of life through the piece learned after a set pattern, and thereafter makes the composition a part of the player himself.

The second reason given for not playing for a pupil, viz.: that he will practice by ear, is no reason at all. What right has any teacher who understands his business to *allow* a pupil to prepare his lesson in that way? The very fact that he does is a confession of weakness on the part of the teacher, who should not only be able to tell the pupil *what* to do and show him *how*, but also make him do it; this is the hall mark of the successful teacher; without it he has clearly missed his calling.

Now as to the third reason. As a theory long held by the writer, it meets with his most hearty approval. Unfortunately, however, it does not work with the average pupil. Could one's class be composed only of the few really musical pupils, eager for knowledge, studious and painstaking, it would only be necessary to teach them the principles of phrasing, expression, and touch, when the rest would come of itself. But such a class is a *rara avis* which the writer has never succeeded in catching. A large proportion of every teacher's class consists of material out of which he must make what he can. They forget all about principles between lessons, and the teacher's only resource is to appeal to their sense of hearing. How can this be done except by frequent performances of the piece, not only in its entirety, but in fragments?

From what has been said it will readily be surmised that the writer approves of playing for the pupil, and for these reasons: First. In order to keep a pupil thoroughly interested he must be given pieces that he likes; in order to accomplish this, the piece must be played for him, if he is to have any choice in the matter. Second. In an experience of ten years as a teacher the writer has found that playing for a pupil is *not* subversive of good study; on the contrary, after hearing a finished performance of a difficult passage, the pupil will often practice with renewed ardor, in order to approach the ideal set by the teacher. The danger of practicing by ear amounts practically to nothing: the most gifted of the writer's pupils could not retain enough of a piece to do it; the

unmusical ones never try. Third. The quickest way to teach the principles of phrasing, touch, and expression is to *do* them. While the writer would not be understood to deny the importance of teaching the pupil to think for himself, he believes that the methods taken to secure that result often have the contrary effect, particularly with children. Instead of following the laws of mental development and teaching the effect first, the cause later, we reverse this order, often to the confusion of the pupil; there is too much analyzing and learning by rule. After the pupil has seen, or rather heard, the effect he will the more quickly learn the principle upon which it is based. The piano teacher can learn many valuable lessons in this respect from the Kindergarteners. Fourth. In the effort to imitate the teacher's performance, the pupil unconsciously acquires very valuable ear training, a feature in study that is not given the importance it deserves. That playing for the pupil does not necessarily destroy his independence and originality is proved by the fact that the teachers who have had the greatest success in developing these points in their pupils constantly play the latter's pieces; the writer need only name Dr. William Mason and Mrs. Agnes Morgan, of New York, in proof of this assertion. After all, the answer to the question at the beginning of this article depends upon the teacher. If he be capable of rendering his pupils independent and self-reliant, as every true teacher should, he can with safety play the pupils' pieces. If he be a teacher who puts every pupil through the same machine routine, regardless of personal characteristics, he cannot by playing for him do any greater damage to the pupil than is already being done.

CAST-IRON TEACHERS.

In no branch of pedagogics is there so little understanding of the laws of the science as in music teaching. Many a person who sings or plays well imagines himself quite equipped by that fact to take pupils of any age and grade of intelligence. Of the science of teaching, of the intuitive perception of a pupil's abilities, of the many different modes of their development, many a so-called "professor" remains in ignorance throughout all his days. The true teacher is a natural compromiser; he will accept half a loaf rather than no bread, and will be content with a moderate result from mediocrity, while demanding a great result from talent. The anecdote told of Dr. Arnold, a born teacher if ever there was one, will be held constantly before him as a guide of action. The great Doctor was once getting ready to punish a boy who had constantly and persistently bungled at his lessons. As the birch rod was being taken from its resting place, preparatory to the administration of a castigation, the boy exclaimed earnestly, "Indeed, Doctor, I am doing the best I can!" The rod was put back, and Dr. Arnold frequently referred to the incident as the best lesson that a pupil had ever taught him. The true teacher will remember, then, that he is not to expect a fixed result from each student, but rather a widely differing series of results, according to capacities. Naturally, therefore, the course of tuition must vary greatly. In music there are too many cast-iron teachers who do not understand the art of compromise; they have but one inflexible method, which they thrust down the throat of every pupil, and when the system suits the student, as it sometimes must, they vaunt the success of their method as superior to all others, but of the many failures nothing is said. More elasticity and variation in music teaching is a necessity. In these days, for there is a tendency on the part of many teachers to become merely manufacturers, turning out a certain number of pupils each year, according to a method as unvarying as that of a machine, but not nearly so regular in its results. It is a fact that is very little understood that teaching is largely intelligent criticism. Self-tuition is generally an abject failure, because a book is merely an automatic guide; but behind the book there stands the teacher, criticizing the results obtained and pointing to methods of betterment. As a matter of course, these comments should be special to each case, and no good teacher will train two natures exactly alike. It has been said that amidst the great luxuriance of nature it would be impossible to find two leaves, or buds, or flowers, exactly alike; how much more difficult must it be to discover two minds, characters, or natures which are exactly similar. When the pedagogue, be he in music or any other branch of teaching, discovers thirty or a hundred natures in one mould he will have an unanswerable argument in favor of regular self-tuition in training them—but not before.—*Musical Herald.*

HELPS AND HINTS.

When you find yourself wrong, do not cling to the error because it is yours.—*Thomas Tupper.*

It was determination that made Handel run after his father's coach, and thus become a musician.

Don't strike, but let the fingers fall. At first the tone will be nearly inaudible, but with practice it will gain every day in power.—*Deppe.*

Don't play out of time. You should be able to count aloud regularly throughout the piece, giving the proper length to each note.—*T. C. Jeffers.*

We should not teach our pupils anything without letting them know the why and the wherefore; it is thus that they will learn willingly and with interest.—*G. Schelling.*

The exact amount of practice one can endure must be determined by experience. It is useless to spend time after body and brain are exhausted. You are pumping from an empty cistern.—*K.*

It is a mistake to incessantly practice a piece as a whole. The difficulties should at once be attacked and thoroughly practiced, beginning a few notes before them and including a bar or more at their end.—*T. C. Jeffers.*

That which the scholar plays in public must always be easier than those things which he studies alone. The natural fear and embarrassment of the pupil must always be taken into consideration in the selection of pieces for public performance.—*A. Hennes.*

Can anything more monstrously irritating be imagined than the inconceivably dull pupil, who, every time anything is shown him, invariably replies, with a pout and gleam of intense intelligence: "Ah! yes, I see!" and who yet all the time has not slightest ghost-like shadow of a notion of really "seeing"?—*T. A. M.*

To habits of industry, love of toil, and patient drudgery we must look for our ultimate success, not only in music but in every department of life. With the indefatigable industry of great musicians we are all quite familiar, and we find great literary men likewise attribute everything to hard work.

On the choice of pieces a great deal depends. It should always be borne in mind that nothing should be given the pupil that he may not reasonably expect to master after proper practice. Thus, if the pupil's hand be very small the piece should not contain many octaves, large chords, or passages requiring a hand of ordinary grasp.—*T. C. Jeffers.*

If the teachers who are constantly struggling to keep soul and body together would only gather the few pupils they have and organize a weekly class, at which pupils and teachers would take part, the whole world would be brighter. Then there are harmony classes and pupils' concerts, history, lectures, and recitals, which, if the teacher would only undertake and confine to his own pupils, he would soon have plenty to do and be a happier and more useful man to society.

—HELLER'S MUSIC.

HELLER stands alone in the world of music, though he is connected with the Schumann-Mendelssohn period. He is like a beautiful flower never seen before. He unites in himself the romantic and the classic elements, and in this capacity he produced works that are quite original only like unto themselves. He has his own characteristics, and when studying these one is impressed with the fact that he leans on no one, he borrows from no one. He is simple and plain, melodious, rich in harmony, peculiar in rhythms, always original, never commonplace. He painted only miniature pictures, but they show the master's hand.

His compositions rarely ever fail to touch a poetic heart and an intelligent mind, and because of this they ought to be used with pupils, for they develop pure taste and a higher musical appreciation in the student.

In one particular he especially stands alone, in that one important part of his musical creed was, Technical difficulties are not necessary for the expression of the best thoughts and deepest emotions in piano music.

II. WHAT I SAW ON MY VACATION.

BY CHARLES W. LONDON.

I was for a few days in a small New England village that had a good brass and reed band that gave a concert on the Village Green once a week. The pieces played were good music and well performed. To listen to as good music as that was a benefit to music pupils and tends to elevate the taste of the public, in fact, the latter is, perhaps, its greatest benefit; for when the general public appreciate best kinds of music, as they should, our art will flourish and good teachers will be in demand, and music of the best kinds will be studied and enjoyed with all of the improvement and refinement that this implies.

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In a town on the Susquehanna I met a teacher who works on his small farm a part of the time and teaches music the remainder of the week and especially during the winter. He is a German, and thinks that he is an authority in musical matters, for he tells as proof of his superior knowledge, "I studied music *fife* terms in Schermany before I goumed to America already." When a pupil does not get on well enough to please the parent, he says, "It will all come to her at once one of those times already." This man gives lessons at twenty-five cents each.

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For a few days I was with friends where there were several young lady daughters. One of them played well on the fine reed organ that was there; one played the piano, one the violin, a brother the cornet and another brother the clarinet, and the father the 'cello. The music heard here was delightful, both in quality and variety. The piano was kept in tune with the organ, and they had a large collection of choice music for these two instruments, and also for them in combination with the other instruments. (These parents knew where their children were evenings, for they were always where they could be taking a part in good music.) I was told that there were two musical societies of young people that met weekly at the homes of one or another to play various instruments in ensemble.

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When visiting one of my graduates I was taken to a church where there was a good reed organ, to try it and play from a book of reed organ music that was just fresh from the press. (Modesty prevents me from giving the title of the book.) I was perched up on a tottering, wobbling stool and played for about two hours, and then stopped from sheer exhaustion. Moral: Don't allow a pupil to use an unsteady seat, nor to practice the organ too long at a sitting. Also see to it that the pupil can reach the blowing pedals easily, and, if necessary, sacrifice for the sake of easy blowing what you consider the best height for the keyboard position. If practice is allowed to be too hard work, it will but disgust the pupil with music.

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In this same town I attended a Sunday-school that had an orchestra of fourteen pieces. That they had fine singing and music there, need not be said. The leader of the orchestra was the Sunday school Superintendent, and he remarked, in a conversation with me on the subject, that the orchestra did much to increase and hold the scholars of the school, and especially to keep young people in the school of that age when they were so much inclined to stay away because they felt that they were not old enough to be teachers and thought themselves too old for scholars. Moreover, the influence for the cause of music was marked on the church and on the members of the orchestra, for all but one or two of its members were quite young; six of them were young ladies.

SOME THINGS PIANO STUDENTS SHOULD NEVER DO.

BY DON E. LONG.

Never procrastinate. It is the worst possible enemy to advancement in music—or anything else—that can be imagined.

Never fall into the habit of making resolutions to do better and never fulfilling them. Time once lost is lost forever. Begin at once to work earnestly.

Good resolutions are not always productive of results; good deeds are.

Never diverge from the given fingering of a composition unless you wish to make a faulty and stammering player. If it is not fingered, go over it slowly and apply the best method to it you can. If you have been well instructed you can do this without much trouble.

Never get so enamored of music as to pay no attention to anything else. You will never make a real musician or artist if you do. Get among people of other professions and see other phases of life. It will enlarge your views very considerably.

Never get conceited. Really, this will be one of your worst enemies. The public has a way of sitting down on it. Because you have some little technical facility, do not be led into the thought that you are an artist. The artist is evolved slowly and unconsciously.

Never be a piano strummer. They are so surprisingly numerous that we can exist without any addition to their number.

Do not waste your time in studying trashy compositions. One cannot be a successful player of the classics and be a player of popular music at the same time. There are plenty of good compositions without turning to them.

Never make unnecessary contortions of the body, head, or arms. They are the adjuncts of sentimentality or conceit.

Never employ a poor teacher. Your money and time are worse than wasted!

Never sit practicing with your mind wandering all over creation. Music is supposed to teach concentration of mind. If you can't concentrate yours, get out of music.

Never play in an even-toned, dead-level, punching fashion. Study shading, delicacy, etc. They are the charms of an artist. If you have a poetic instinct it will very likely come naturally.

Never for a moment think that music is but a mere amusement. If you do, you are an unworthy exponent. It is an art capable of awakening the highest thought—a sort of divine language, the language of the emotions. What the composer of a good composition had in his mind could not be expressed in words. On the other hand, trashy and made-to-order music cannot produce thought. How can it, not being born of thought? In listening to trashy music you receive no benefit, but do not receive any hurt. It is like any other innocent amusement. In an artistic sense, however, you do hurt yourself. Your appreciation of the noble in art is lowered, and you get to listening to good compositions in the same vein as poor ones, which, sooner or later, will result in music being of no benefit to you whatever. This is a hard fact, but nevertheless true. Much is said about music and morals. Instances of immorality among the profession are pointed out, but it must be remembered that the majority of those musicians were mere adventurers who cared nothing for art. But among the masters! Are Beethoven, Mozart, Schumann, Mendelssohn, Handel, etc., known for laxity of morals? We think not. Of course, songs can have a baneful influence by having immoral words, but is it the fault of the music? Instrumental music *never* has such an influence.

Never waste your time in crying down other performers. The public will recognize the best in time. As Mathews says, "Give art a chance and it will speak for itself." When you play before the public put forth all your power and soul. The mission of all art is to convey certain forms of truth. Remember that and act accordingly.

Questions and Answers.

QUES.—How long should a note or rest with a pause over it be held, and is there any fixed rule regarding the pause?
INTERESTED READER.

ANS.—Modern writers are putting down the exact notation for the length they wish a tone to be held, but the old rule is to hold the note about twice as long as if it had no hold or pause sign over it, or, in other words, the Hold or Pause doubles the length of a note or rest; but as it usually occurs at the close of a period, or at the close of a piece, this rule is as often broken as followed, it being a matter of taste rather than one of exactness. Yet, when an artist is approaching a great climax and ends it with a powerful chord, he would pause till his feelings were satisfied and then go on with the remainder of the piece, entirely disregarding rule, and following his own feelings and ideas as to how long he waited for the pause. But this is the artist's privilege and not a safe rule for the amateur.
C. W. L.

QUES.—What book in music will answer the examination questions published in the May number of THE ETUDE?
V. S. N.

ANS.—The examination questions that appear in *THE ETUDE* from time to time are only answered by a general knowledge of the subject; no one book is a key to them or gives an answer to them. Examination questions are to show one's ignorance up to himself, and to find out what one knows. If in reading over examination questions you will take note of those that you cannot answer, it will show you on what subjects you need to do further study, and this latter reason is why we give them a place in *THE ETUDE*.
C. W. L.

QUES.—1. What is the best method of fingering the scales?
2. How can I make my fourth finger as strong as the others? With the fourth finger of my right hand I can lift just enough to clear the key, but it is a difficult matter to move that of the left. I have practiced finger exercises faithfully.
T. C. M.

ANS.—1. Authorities differ. Select from the standard ways of fingering what to you is the easiest and most natural way and then stick to it. Amateurs should never practice more than one style of scale fingering.

2. I should think your hand would be a good subject for an operation "for the liberation of the ring finger." However, I do not advocate this except in extreme cases. In a teaching experience of more than twenty-five years I have found very little difficulty with fourth fingers. Of course, there is less independence and strength, but with a thorough course of practice in Mason's Two Finger Exercises they gain sufficient strength and independence for all practical purposes.
C. W. L.

QUES.—Should sacred music, church and Sunday-school hymns, be played in dispersed or close harmony?
A. SUBSCRIBER.

ANS.—On the pipe organ church music should be played in dispersed harmony, usually the hands playing the four parts, while the feet also give the bass with the pedal, not, as is too often done, entirely in the lower octave, but up where it is written, that is if the pedals have two or more octaves compass. However, the size of the organ and number and power of its bass stops would modify this somewhat. Dudley Buck has written an invaluable book covering the entire subject of church music playing, entitled, "Choir Accompaniment;" the price of this book is \$2.50, net, and it can be procured through this office.
C. W. L.

QUES.—What instruction book do you consider the same grade as Köhler's practical method do you consider best?
A. D. H.

ANS.—In my own experience in teaching I gradually discard the instruction book after the first term, because I can find better things, and adapt pieces and études to the peculiar wants of the individual pupil, selecting such as I want from the many pieces and études to be had from the publishers. "In the counsel of many there is wisdom," says the proverb, and taking that as a fact we have been sparing no pains in getting out editions of selected studies in music to cover this field. I would

call your attention to Macdougall's "Studies in Melody Playing," Mathews' "First Lessons in Phrasing and Musical Interpretation," "Phrasing Book I and II," Heller's "Thirty Select Studies," and Mathews' "Twenty Lessons to a Beginner."
C. W. L.

QUES.—In some of my pieces I find places where a note is to be flat in one hand and natural in the other. Is this a misprint, or was it intended by the composer?
C. L. V.

ANS.—In the better kinds of music one not infrequently finds places where the one hand will take the letter natural and the other the same letter but in a different octave, flat or sharp. Some most delightful effects are thus produced, and the music of the standard and classic masters abounds in such examples.
C. W. L.

QUES.—What does Mr. Tracy mean in the May number of *THE ETUDE*, when speaking of fingering thirds by the Chopin method, which he says is the best in use? What is it, and where can it be found?
A. L. W.

ANS.—There are four ways of fingering the chromatic scale of thirds, major and minor. The two most in use are the so-called Czerny and Chopin methods. We think the Chopin fingering the best, because it was used in the Liszt School by Robert Pflughaup and Franz Bendel, the two best pianists in that school when we were there. Dr. Julius Knorr, a very celebrated teacher of Leipzig, first taught me the Chopin fingering. Here it is. The third finger (foreign fingering) is used on all the black keys and the thumb on all white keys:—

E flat { E 3-4-5-3-4-3-4-3-4-5
C1 2 1 2 1 1 2 1 2 1

Chromatic major and minor thirds and fourths are fingered the same way by this method.

The four ways of fingering chromatic thirds can be found in my book, "Perfection of Technique."
J. M. T.

QUES.—1. Can a person by private study make satisfactory progress in the theory of music, or is it necessary to have a teacher?
2. What exercises and études would you recommend to improve execution and technique?
G. M. A.

ANS.—1. If a person is a good student and is not easily discouraged and has enough of the plodding spirit in him to frequently review and try over and over, he can learn musical theory by himself. I have known instances where it was successfully done, but they are rare. The next best thing is lessons by correspondence, where your exercises will be corrected, mistakes pointed out, necessary hints given, all of which will materially lighten your labor and give you new encouragement. Better yet, take lessons of a good teacher where you can talk these matters up.

2. It depends upon what you want to do. For the general improvement of touch, facility in scales and arpeggios and best development of octave touch, Mason's "Technics" are superior. If you wish to develop force of expression, Heller's "Selected Studies," which are fully annotated, with explicit directions, given by some of our best musicians, thus making them a consensus of the best usage. These can be had at this office.
C. W. L.

NEW PUBLICATIONS.

ONE of the best journals that comes to our table is *The Voice Quarterly*, Frank H. Tubbe, editor, 3 East 14th Street, New York; 50 cents a year. We take pleasure in especially commending this publication to voice teachers and vocal students.

Musical rooms, parlors, and dining rooms of musical people and the studios of music teachers should be adorned with works of art from the brush and chisel of famous artists. See our new premium list for a description of several art gems for this purpose.

To accommodate our subscribers we let the subscriptions for *THE ETUDE* continue for a few months after expiration; but it is more business-like to remit the cash for the year upon receipt of notice that the subscription expires with current number.

LETTERS TO TEACHERS.

BY W. S. B. MATHEWS.

"I have always played upon the piano until lately, when I became organist of our village church. A lady with a very good ear for music, though no performer upon the organ, has told me in a pleasant way that my tones seem to overlap. Now, I cannot discover that they do at all, and yet she says that there is always that difference between piano and organ players. Can you tell me what the trouble is?"
"G. A. W."

The trouble is that the "np" motions of the fingers are not properly performed. Instead of rising promptly when a new key is taken, the finger which was holding the former key (in the same voice) is released slowly, and, no attention being given it, it rises slowly, permitting the two tones to sound together for a moment. This will be overcome by a better legato practice. The legato idea includes not only the joining of successive tones, but more than this, the exact joining, in such a way that the tones precisely connect without overlapping in the slightest degree. The ear ought to correct this fault on the organ. If your friend will stand by you when you play, and at the exact moment when this occurs call your attention to it, you will after one or two trials hear it for yourself. The easiest way of remedying it, would be to practice a little every day on the Practice Clavier with the np clicks, which are designed to cure precisely this fault. It is not usual for piano players to manifest this fault when they come to the organ—at least I have never found it so. Usually they manifest their bad bringing up by an imperfect connection of tones. In case you have no Practice Clavier, you can accomplish the same end, but not with so great certainty and ease, by drawing the octave coupler (in order to make the touch as heavy as possible) and practicing slowly by scales with two fingers, according to Mason's two-finger exercise for the clinging touch. Take care to raise every finger high (to a distance of at least an inch and a half above the key) instantly after completing the tone—i. e., when the next finger goes down. The exact release of the finger which has completed its tone, and raising it quickly to the height above mentioned, as part of the technique of taking the new tone, will soon get your fingers into more exact obedience—or, what is just as important, educate self-consciousness in you to the point where you will be aware when you are holding keys, whether in whole or in part.

TEACHERS' FORUM.

CONFIDENCE IN PUBLIC AND BEFORE YOUR TEACHER AND FRIENDS.

AFTER practicing your pieces so as to play them successfully at home, you should re-study them for reserve power, that you may be always prepared for an emergency, and nervousness. Should you, however, feel perfectly confident of success in rendering your work, be assured that this reserve power will be sufficient against steel, will strike fire, or give you an impetus as if on wings while playing in public. Your first study of a work should be a preliminary course, in which your "head, heart, and fingers" thoroughly familiarize themselves with the work. The second study of the work should be that in which you seek to improve your acquisition of head, heart, and fingers, and thus do service to art and your fellow men. Inspiration is sure to follow after one has so completely mastered a work, for then we feel a kinship with Apollo and become conversant in the only divine language. Horace comes as near to music in his odes as any one I know of, and if you will have the goodness to memorize his Ode to Apollo (XXX), To His Lyre (XXXII), On Diana and Apollo (XXI), and To Mæcenas (I) you will understand what I mean.

In my childhood I acquired the habit of inscribing portions of poems on the title-pages of my music illustrative of the sentiment therein. Ossian's prose is good for Chopin Ballades and Studies, Op. 10, especially No. 12. Of course, the poems of Shakespeare must not be neglected, nor the perusal of Macbeth's "Lear" for dramatic intensity. Of this more anon.

FR. SOFFENTHAL.

PUBLISHER'S NOTES.

PLEASE call the attention of your friends to our premium and cash offers for new subscribers. Some one or more of them may like to earn a prize.

PLEASE send orders early, especially those intended for Christmas presents, that you may avoid the rush and delay of the holiday season, over-crowded mails, etc.

PLEASE observe that in making up a club or getting subscribers that you may secure a premium—it makes no difference in how many towns or States you secure them.

HAVE you seen what a fine and desirable assortment of articles we offer for sale and as premiums?

PLEASE call the attention of your friends to this Premium List and articles there offered for sale.

Do you know of some person who would like to earn either a cash or one of the special premiums offered in this issue? If so, please send us the address, or show this premium number, calling attention to our liberal offer.

BELIEVING that THE ETUDE has a mission, we wish to send sample copies to all the music dealers. Therefore, we would accept it as a special kindness if our readers will send us on a postal card the addresses of music dealers of their own and other towns.

"THE Touch and Technic," Vols. II and III, have been delivered to advanced subscribers. Vol. IV will not be ready till some time in '92. All special offers are now withdrawn except Vol. IV, which is still open to advance subscribers who send cash for 25 cents.

THE First Grade of "The Musician," by Ridley Prentice, contains a large amount of especially valuable information to young teachers and earnest pupils. This one of the six books will also give a correct idea of the succeeding numbers of this indispensable educational work. Price 60 cents to teachers, postpaid.

To those who have been patiently waiting for the Mendelssohn "Songs Without Words," I would like to say that the delay is not the fault of Mr. Presser, but my own, and that they will have to wait but a very little longer. The cause has been lack of time. The work had to be done during the little leisure afforded a busy teacher.

CALVIN B. CADY.

ON the 2d page of cover in this issue will be found advertised a list of anthem and singing books at about 1/3 price. Every organ and piano player should have a variety of these on hand. They will be found useful on many occasions, especially for student practice in learning to play church music and for Sunday playing; this is an opportunity to get them at a nominal rate.

BECAUSE of the "red tape" risk and bother in sending money through the mails, we desire an active and ambitious agent in every town to take subscriptions for THE ETUDE. We give liberal terms. Send for our circular of cash discounts on subscriptions to THE ETUDE; or ask your Music Dealer, Book or Stationery Store to interest themselves in this. We will furnish, free, well gotten up circulars that can be handed to every musical customer or sent to all musical persons of your town.

PLEASE remember that the special advance offers we make have a date limit to which we must adhere, as well as to the "cash with order" rule, and that when the book is on the market we can no longer sell it at cost of paper and printing. We make these liberal offers for the particular benefit of our subscribers, for the purpose of giving them an opportunity to see the book and decide if it is one they want to use in their professional work.

WE are getting out a series of very easy and medium easy pieces for children. These pieces will be fully annotated and most carefully edited. We desire pieces that have a story or that are descriptive, and therefore ask our readers to send us at once names of pieces and the descriptions or stories they have written out for them. All teachers know how very difficult it is to get easy music that is really good, and that at about this point in many pupils' musical career it is almost impossible to keep them interested; therefore we ask this early cooperation of the teachers among our readers.

Poor timists not infrequently have but a half knowledge of the time value of notes and rests. Dotted notes, tied notes, syncopated notes, and notes of unusual value put them entirely out. Teachers will find just the material for correcting this in "Studies in Measure and Rhythm," by E. W. Krause, \$1.50 in boards. These studies are most all in scale form. They give the pupil a mastery over all rhythmic forms and groups; besides this, they also develop the technic of the pupil by means of accent and velocity forms of the scales.

TEACHERS and students who are interested in the reed organ will find in the "Album for the Cottage Organ," by J. G. E. Stehle, a fine selection of music especially arranged for their instrument. These two albums are a good supplement to any method, and as to grade of difficulty, they will work in with the last half of the instruction books. The compositions are selections from the masters, standard writers, and modern composers. In size and form these albums are not unlike the Harmonium albums of the Peters editions. These books contain 85 pages each, the pieces averaging about one page in length, some being longer and others shorter. Price, 75 cents each.

THE article by H. A. Clarke, Mus. Doc., in this issue, entitled "Theory Explained to Piano Students," is one of a series of articles to appear in THE ETUDE. These articles are a part of a work which will soon be published in book form. The work is designed to give the piano pupil a knowledge of musical theory without the drudgery of writing exercises. It is to be studied along with the piano lesson. We would advise teachers to apply these lessons to their pupils as they appear in THE ETUDE. The work will not be ready till '92.

TESTIMONIALS.

In looking over the "Mason School or Arpeggio Playing," which you have just published, one is especially struck by seeing the great help it will be to pupils in showing them not only a way, but a first rate, practical and musical way of doing their work; there is no doubt but that infinitely more will be accomplished by working in this manner than by the usual perfunctory and inefficient playing up and down over the piano. I must congratulate you also on the handsome edition that you have made of the work.

ARTHUR FOOTE.

I find your publications very fine and could not well do without them. "Touch and Technic" I find to be just what my pupils need, and the Thirty Selected Studies from Heller are delightful.

E. L. L.

I have received Landon's new "Reed Organ Method," with which—after a careful examination—I am greatly pleased.

In all my experience as a teacher, I have not found an instruction book for the reed organ which I could conscientiously use; and it has required not a little careful thought and planning to devise ways and means whereby to supply the lack.

This work pursues a thorough, progressive, systematic course of instruction, at the same time aiming, from the beginning, toward the cultivation of musical taste and perception.

I shall not only use it in my own work, but take pleasure in recommending it to others.

ONNA N. MORRISON.

I have just received your album of instructive pieces, and after examination think it the best book of the kind I ever saw.

L. S. VAN GLDER.

I have just received the "School of Arpeggio," by Wm. Mason. One has only to carefully try them to find that they are grand.

H. A. ROEMER.

TESTIMONIAL FROM "THE KLAVIER-LEHRER," BERLIN.

Wm. Mason's "Touch and Technic," or, "The Technic of Artistic Touch," published by Theo. Presser, Philadelphia, is a work on technic treating this subject in the most scientific manner, giving cuts, etc., however, treating two-finger exercises only. The thoroughness with which the author has treated and articulated this material is worthy of the highest commendation, even if we do not, in many details, agree with the art of touch and position of the hands as set forth.

C. SIRTZ.

I have read "Music Life and How to Succeed in It." It ought to be in the library of every teacher and read by every student.

Yours respectfully,

H. A. ROEMER.

CONCERT PROGRAMMES.

At the Martha's Vineyard Summer School of Music, given by Geo. H. Howard and Frank M. Davis.

Large sonata, Op. 10, No. 10, Beethoven; Gavotte in G minor, Bach; Sonata for Violin and Piano in F major, Op. 24, Beethoven; Nocturne, Op. 9, No. 2; Mazurkas, Op. 6, Nos. 1 and 2; Nocturne, Op. 27, No. 1; Valse, Op. 64, No. 1, Fantasia in F minor, Op. 49, Chopin.

Commencement Concert of Iowa Conservatory of Music.

Organ: Sonata, Op. 65, 2, Mendelssohn; Mazurka Fantastique, Op. 13, Hills; Caprice, De la Cour; Adagio and Minuetto, 4th Sonata, Schubert; La Chasse, Sternberg; Organ: Pastoral in G, Wey; Piano: Ballade in A flat, Chopin; Love Scene, "Lohengrin;" Banquet Song, "Tannhauser;" Wagner-Liszt; Polonaise, Op. 26, No. 2, Chopin; Romance, Op. 88, Thalberg.

Recital by Pupils of Mr. A. W. Lickner.

Tancredi, 4 hands, Rossini; Nocturne, Op. 27, No. 2, Chopin; Figaro, Mozart-Spindler; Essay, "Music of Nature," from Carl Merz; Traumer, from Op. 16, Schumann; Waltz, Op. 64, No. 2, Chopin; Amie pour Amie, Wm. Mason; Piano Solo, Bolidin.

Recital by the Pupils of Miss Helen Comstock.

Valse de Concert, 4 hands, Matral; Spilliedchen, Albert Ellingboe; Harmonious Blacksmith, Handel; Child's Carnival, Streabrog; Tarentelle, A. flat, Heller; Dorothy, L. Smith; Autumn Leaves, Kunkel; Merry Evening Polka, No. 6, W. C. Wright; Valse, Op. 88, Aug. Durand; Lauterbach Maiden, Chas. Yoss; Imppan, No. 2, Schubert; Gavotte, Stephanie, Op. 812, Czibulka; Coral Caves, theme and vari, Sidney Ryan; Mon Bijou, Op. 246, Eggshard; Fresh Life, Spindler; By the Brook, Op. 124, G. D. Wilson; On Blooming Meadows, J. Rive-King.

SPECIAL NOTICES.

Notices for this column inserted at 3 cents a word for one insertion, payable in advance. Copy must be received by the 20th of the previous month to insure publication in the next number.

EDWARD BAXTER PERRY gave his first lecture recital of the season for The Boston Training School on September 22d. He left the following day on a western tour of three months, during which he will play in sixty different towns and cities. His route will be: New York, Ohio, Michigan, Indiana, Illinois, Iowa, Nebraska, Kansas, and Missouri. Mr. Perry will return to Boston for engagements in that vicinity during the holidays, and will start south the tenth of January.

SCHOOLS, seminaries, conservatories, musical societies, and progressive teachers generally will be glad to know that the Chevalier A. De Kontski is giving piano lecture recitals which he gives personal reminiscences of Beethoven, with interpretations of the master's works as Beethoven himself taught him their expression and rendition; this for the first part of the programme, and similarly of Chopin and his works for the last part of the programme; or either of the above composers with a part of the programme of his own compositions. He can be addressed for terms at his residence, 448 Fillmore Avenue, East Buffalo, N. Y.

A POSITION WANTED by Mrs. C. G. BROWN, Instructor in Instrumental Music and Harmony, Graduate Conservatory of Music, N. W. U., Class of 1891, 1202 Sherman Avenue, Evanston.

IN the Conservatory of Music at Meadville, Pa., the BRONX PIANOS are used exclusively. The faculty have shown good judgment in making choice of so excellent an instrument.

WANTED—A Piano Teacher to take charge of large private class, and who will buy a complete set of modern teaching instruments. Address "R. L.," in care of ETUDE.



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We are now making more favorable offers than ever before. The variety of premiums is large enough to meet the wants of all. We have especially endeavored to offer premiums suitable for Christmas and birthday presents.

NOTICE!

That everything in this list is also offered for sale. Full particulars, including prices, postage, express charges, etc., are given with each article. Large and heavy articles sent by express at the cost of purchaser or receiver at destination.

HOW TO SECURE SUBSCRIBERS TO "THE ETUDE." We learn from those who have gotten up lists of subscribers that upon a knowledge of what **THE ETUDE** really is there is no difficulty whatever in securing a list; in fact, our large subscription list is due to the worth of **THE ETUDE** to musical people. A copy of it left in the hands of a musical person will speak for itself. Hence, first leave a copy with a prospective subscriber for a day or two, for inspection, and call attention to the Prospectus, found on another page, where its features are described. Send for a few sample copies for this purpose. You can, of course, let several persons see the same copy by not leaving it at any one place for more than a few days. Subscriptions can begin with any number back to the beginning of the year.

Subscriptions can be sent in when you like, and we will keep your account, so you can select a premium when you have finished your solicitations. Money to be sent with orders each time, of course.

A WORD TO OUR READERS.

Every article offered has been personally inspected, and in describing them we have been exact, and have not in the least overstated the truth; in fact, we keep within our motto, "**GOODS BETTER THAN ADVERTISED.**" Our readers can order these goods in perfect confidence. As Premiums we make especially liberal offers, and to purchasers the prices are below current rates, and in many instances even below publishers' and manufacturers' prices. In every instance great value for the money is offered. Please show our desirable list of Holiday goods to your friends.

LIBERAL CASH DEDUCTIONS.

One Subscription, no deduction,	\$1.50
Two Subscriptions,	1.35 each.
Three "	1.30 "
Four "	1.25 "
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WHAT THE PREMIUMS ARE FOR.

We Offer Premiums to Subscribers for Their Trouble in Securing New Subscriptions.

NO PREMIUM GIVEN FOR ONE SUBSCRIPTION.

Teachers and Pupils will find a large list of musical works offered as premiums, thus giving them an opportunity of forming a musical library and at the same time helping the cause of music by introducing **THE ETUDE** to musical people. We recommend the following works as being particularly desirable:—

MUSICAL LITERATURE PREMIUMS.

Musical Life and How to Succeed in It, by THOMAS TAFFER. Given for four subscriptions. Price, post-paid, \$1.50.

This book is selling rapidly and is most warmly commended by both professional and amateur musicians. A good book for presentation to students or teachers.

Chats with Music Students, by THOMAS TAFFER. Given for four subscriptions. Price, post-paid, \$1.50.

This book has met with an extraordinary sale, and is especially valuable to earnest pupils. It makes a desirable presentation book for parents to give to their musical children or for teachers to present to their pupils. **Musical Mosaics**, by W. F. GATES. Given for four subscriptions. Price, post-paid, \$1.50.

This book presents the very best sayings on musical topics, chosen from the highest ranks of authors; 170 authors, 600 quotations. Elegantly bound for a presentation book. Would be acceptable to any lover of music. It is desirable as a table ornament and especially for the teacher's studio, where pupils and callers can take it up and read while waiting.

Pianoforte Music, by JOHN C. FILLMORE. Given for four subscriptions. Price, post-paid, \$1.50.

Interestingly written. A comprehensive outline of musical history in its relation to the pianoforte, from the beginning of the Christian era to recent times; and it also contains short biographies of the great masters, with a critical estimate of their compositions. A standard work in the leading conservatories. Valuable presentation book.

Lessons in Musical History, by JOHN C. FILLMORE. Given for four subscriptions. Price, post-paid, \$1.50.

Written especially to interest pupils. It covers the entire field of musical development, as oratorio, opera, orchestra, piano, organ, etc. Makes a valuable book to present to a music pupil.

Musical Culture, by CARL MERR. Given for five subscriptions. Price, post-paid, \$1.75.

This is a delightful book, one that sets the reader to thinking. Especially desirable to teachers, pupils, and amateurs who like to know the underlying principles and reasons of what so stirs them when hearing music. Good book to present to ministers and choir leaders as well as to teachers, pupils, and amateurs.

How to Understand Music, by W. S. B. MATHEWS. Either vol. I or II for four subscriptions, price \$1.50 each, post-paid; or for six subscriptions both volumes will be given.

These books contain a great amount of information regarding the inner structure of music, thus showing the pupil how to play with an effective expression. They also contain excellent biographies of the masters and special material for pupils' musicales.

A president of a college said: "I have always enjoyed vocal music, but had found very little interest in piano, and none whatever in classical, music until hearing a course of four lectures and musicales from Mr. Mathews' work, 'How to Understand Music'; since then the piano has been my favorite instrument and classical music my chief delight."

A fine work for parents to present to their musical children or for pupils to give to their teachers. **The Musician**, by RIPLEY PARENTE. In six volumes for six subscriptions or three volumes for four subscriptions or one volume for two subscriptions. Price 75 cts. each.

This work helps to a clear understanding and enjoyment of the beauties of music. Starting with the easiest, it leads on, in progressive order, to the most difficult works written for the pianoforte. It is invaluable to teachers. Send for circular giving a full description. A fine presentation work for either the amateur or professional musician.

Musical Studies at Home, by MARGARET B. HARVEY. Given for four subscriptions. Price \$1.25, post-paid.

This book is intended for those who cannot enjoy instruction from superior teachers and are remote from musical centres. It gives help and suggestions for self-improvement. It is written in the conversational style, and was first published in the *Ladies' Home Journal* as a serial. Elegantly bound for presentation.

The Study of the Piano, by H. PARENT. Given for three subscriptions. Price, post-paid, \$1.00.

This work is designed to accompany the instruction book, and takes the place of the primer and catechism. The book has 127 pages, and is well bound in cloth. Parents will do well in selecting this book as a present to their musical children. Teachers order it in quantities. A few of the subjects treated are: General Advice on Practice; Necessity of Counting; Musical Memory; On Reading Music; The Pedal; Overcoming Bad Habits, etc., etc.

Piano Teaching, by FELIX LE COUPEY. Given for three subscriptions. Price 75 cts., post-paid.

This book is more for pupils than for teachers, although of interest to both. The book abounds in practical helps and advice. A good presentation book.

Palmer's Piano Primer, by H. R. PALMER. Given for three subscriptions. Price, bound in cloth, \$1.00, post-paid.

This book enjoys an immense popularity, and is by far the best piano primer ever issued. Every piano student should have a copy. It is durably bound in a suitable style for presentation.

Whys and Wherefores of Music, by H. SHERWOOD VINTAGE. Given for two subscriptions. Price 50 cts., post-paid.

This book answers the questions that are constantly coming to the mind of the inquiring pupil regarding time, fingering, notation, touch, expression, embellishments, rhythm, etc., etc. A valuable book for presentation to pupils.

Dictionary of Music, by W. S. B. MATHEWS. Given for three subscriptions. Price \$1.00, post-paid.

A correct and complete musical dictionary, tastefully and durably bound in cloth. A valuable feature is the names of the classical and modern musicians, phonetically spelled, thus giving the pronunciation. This book serves as an encyclopaedia where more expensive works are not at hand. This is a valuable presentation book, and should be on every piano.

Groves' Dictionary of Music and Musicians, in five volumes. Given for thirty subscriptions. Price \$25.00, sent by express, not prepaid; put up in a neat box.

This is the best, largest, most comprehensive and practical encyclopaedia in the English language. An invaluable work to every music teacher and earnest student. Besides an exhaustive treatment of every question in the whole field of music, it contains a biography of every famous composer.

LIBERAL OFFER OF MUSICAL WORKS.

If you send your own subscription with a new one, two in all, with \$3.00 cash, you can have any one of the following premiums:—

Music Teachers' Class Book, Phrasing Studies by Mathews, **Bach's Lighter Compositions**, **Mendelssohn (Songs Without Words)**, **Chopin, Nocturnes**, **Album of Instructional Pieces** (new), **Studies in Melody Playing** (Macdougall), **30 Selected Studies** from Stephen Heller, or

Two Dollars' Worth of Sheet Music from our Catalogue.

If you send your own subscription with two new ones, three in all, with \$4.50, you can have any one of the following premiums:—

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Three Dollars' Worth of Sheet Music from our Catalogue.

If you send your own subscription and three new subscriptions, with \$6.00, a premium from one of the following will be given:—

Art of Piano Playing (Clarke), **Course in Harmony** (Howard), **Pianoforte Instructor** (Howe), **Studies in Measure and Rhythm** (Krause), **System of Pianoforte Technic** (Howe), **Unbound Volume of Etude** (1887, 1888, 1889, or 1890), **Well-Tempered Clavichord** (Bach), **Landon's Reed Organ Method**.

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Send for these catalogues and select to suit your taste and needs. This gives you a fine opportunity to get the music of the great masters as well as of the best modern composers.

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ALLEGRANDO, a music-teaching game, by W. L. HOFER. Given for two subscriptions with \$3.00; one name may be your own. Price of game 50 cts., post-paid.

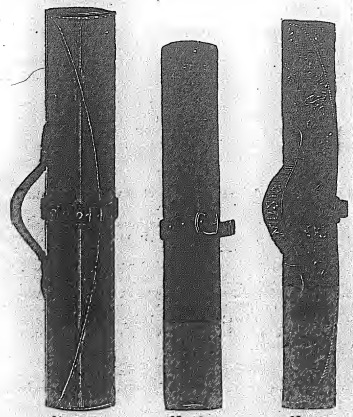
This game consists of cards, on which the different notes and rests are printed, one on every card. Full directions, with rules for ten different games, tables showing the notes, rests, keys, etc., accompany the game. It teaches the value of notes and rests; the names of the notes; the various keys in which music is written; the different kinds of time, and practice in musical fractions—a practice so often needed. It is readily learned, even by children. A splendid game for evening parties. A new departure—entirely unlike any other game. Interesting to old and young, beginners and advanced alike. As a home game it is unequalled, being equally enjoyed by the whole family—old and young. Even musicians find it a charming pastime. Excellent Christmas present for children.

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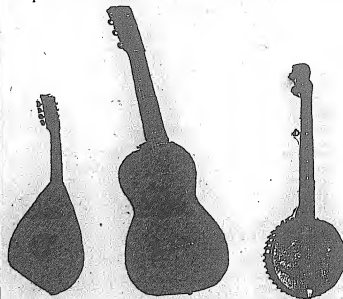
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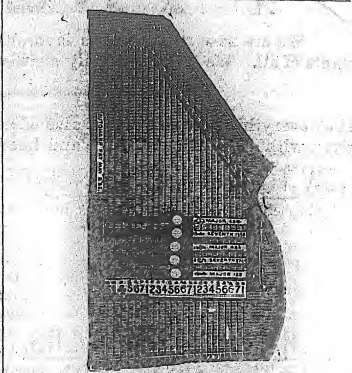
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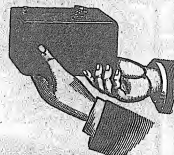
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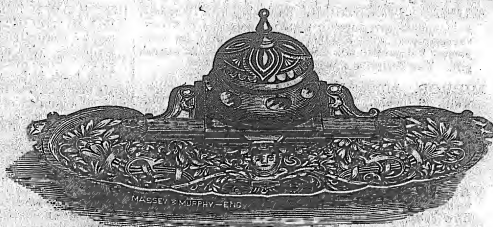


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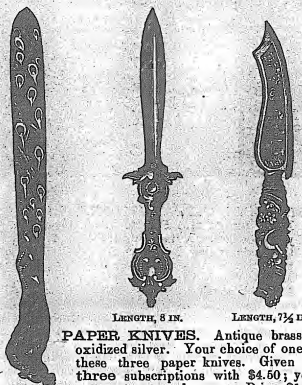
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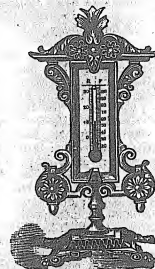
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LENGTH, 7 1/2 IN.

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THERMOMETER

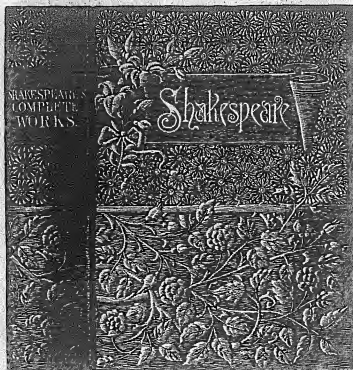
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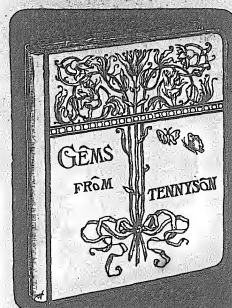
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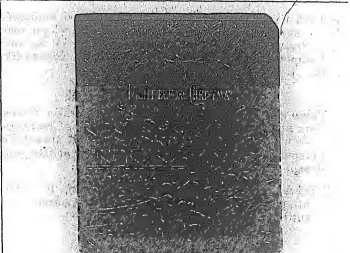
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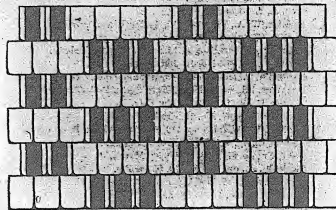


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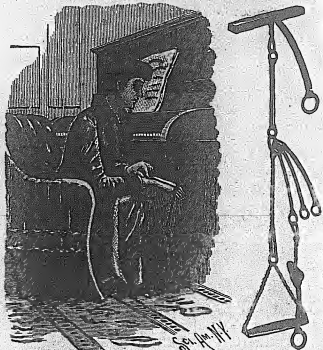
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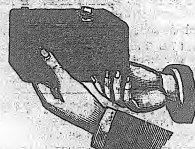
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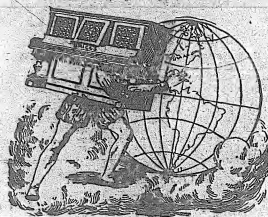
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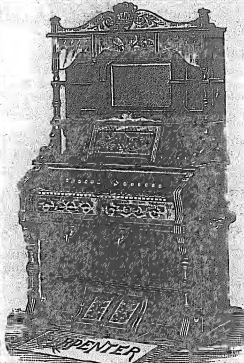
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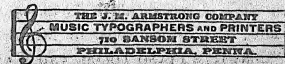
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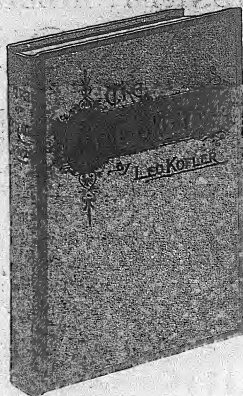
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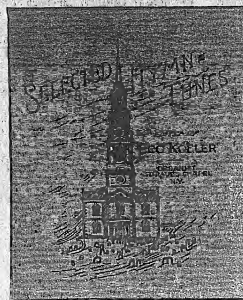
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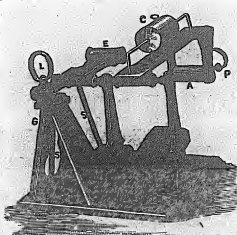
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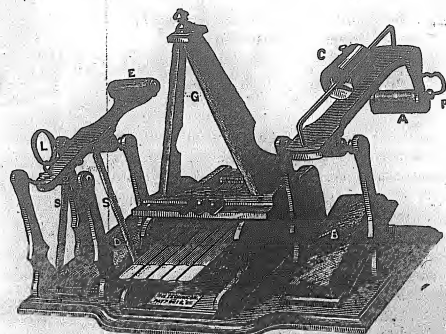
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